Photoshop Creative

PREMIER ISSUE

LADY IN RED

FILTERS | STYLES | BRUSHES | BLENDING MODES | PHOTO EDITING

Free CD inside

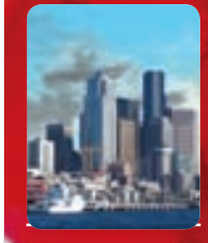
NEW!

Photoshop® creative

The only monthly Adobe® Photoshop® dedicated magazine

Inside

Vanilla sky
Enhance your photos by generating your own skies for instant wow factor



Essential kit
Discover how Wacom's graphics tablet can boost your work

Dramatic duotones
Add a colour tint to b&w photos for richer results

paint by pixels

Unleash the artist within you!

Six-page special on transforming your photos into a digital painting

50 pages of creative tutorials inside

Retouching masterclass
Professional advice to removing flaws and blemishes in your portrait shots

Learn to love layers
The definitive guide to creating, organising and editing layers

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- Creative plug-ins
- Texture files

and much more

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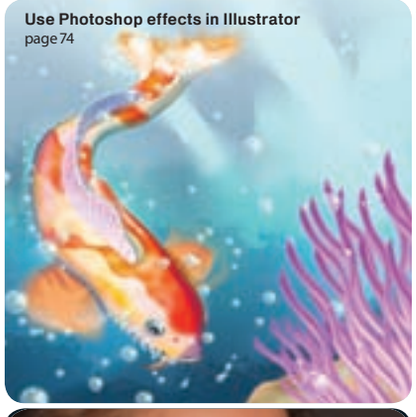
eMag™

Welcome

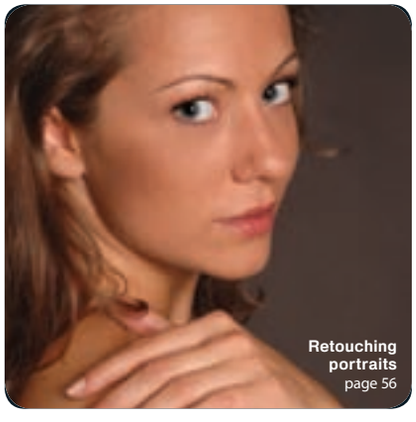
A really warm welcome to this first issue of *Photoshop Creative*…

A glimpse of what's in store this issue…



Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



Each issue we're going to be serving up the techniques and inspiration you need to become the best Photoshop artist you can. Photoshop really is your flexible friend when it comes to digital art, and you can see this reflected in the magazine's content. In addition to the essential guides to perfecting your digital photos with the software, we're going to have more creative tutorials for designing digital art, whether it's vector, pixel or real-world techniques. Each issue will also have a tutorial where we show you how to re-create a famous painting style in Photoshop. This is probably the best way to learn about brushes, light and shading, and you'll get some art history to boot!

Do let us know what you think of the magazine and feel free to suggest any feature or tutorial ideas that you'd like to see covered. We want you to feel like you're part of this magazine, so don't hold back!

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

premier issue

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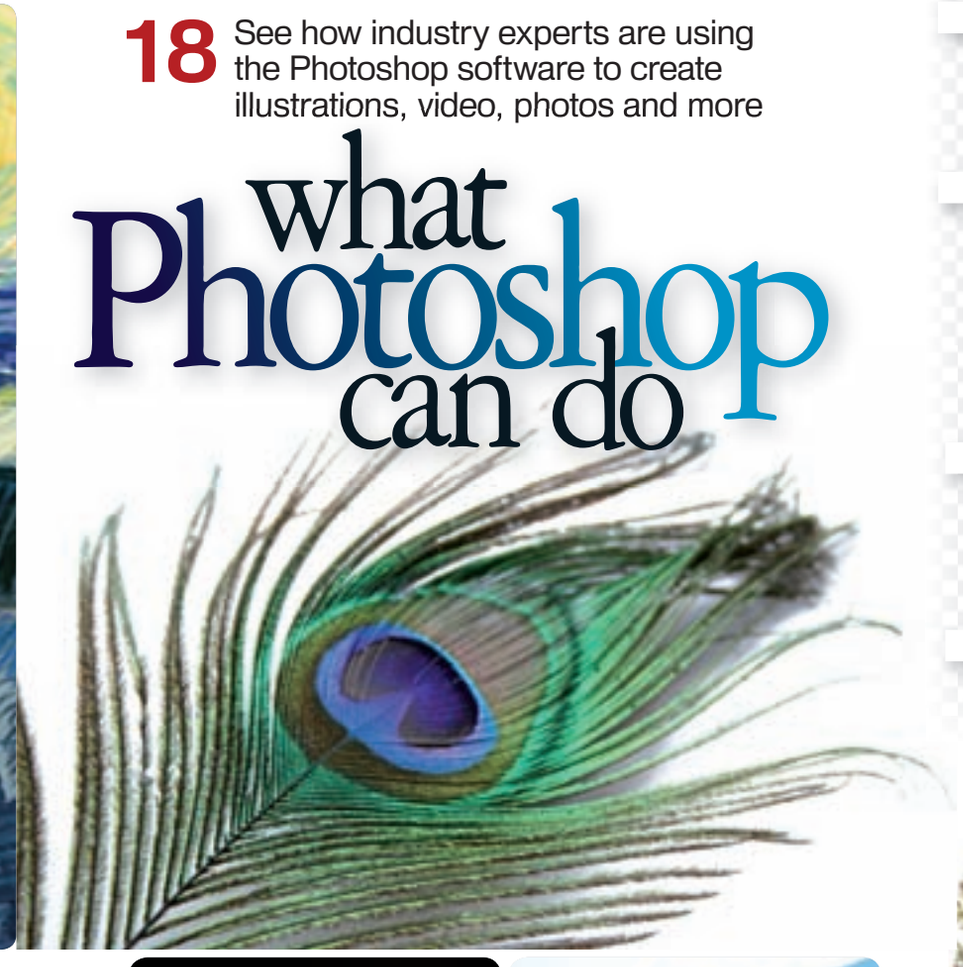
what Photoshop can do



Creative reviews

Spend some money…

Be it cameras, printers, software or books, this section is where we examine products to help you get creative

On the CD

650MB of resources

Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files

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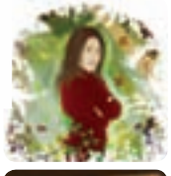

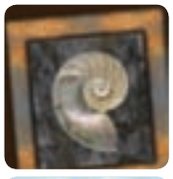

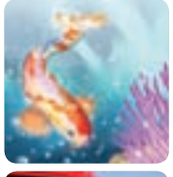

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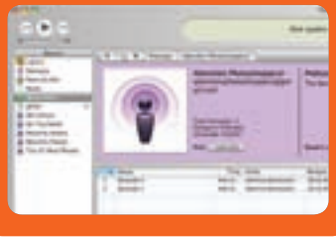
Creative hub

The latest news stories for the Photoshop community

updates

Photoshop hits the airwaves

The podcast phenomenon has made its way into the lives of Photoshop users. David Bledney has taken this technology and set up a podcast dedicated to Photoshop. Covering news, techniques, reviews and interviews with Photoshop authors, artists and developers, the Attention Photoshoppers! podcast is the perfect image-editing fix. Access the podcast through iTunes or by visiting **http://attentionphotoshoppers.libsyn.**



Automator actions

Apple computer users running the Tiger Operating System should take advantage of the Photoshop CS Automator Actions. Once loaded, these let you deal with your images with just a press of a button. The Save as JPEG or Save as TIFF actions allow you to pass saved names onto the rest of the workflow, so you can batch convert images and then Stuff or FTP them. See **www.completedigitalphotography.com**

Typographic walking tours

Font fanatics can stretch their legs while learning about printing and typefaces thanks to walking tours organised by Typevents. The tour takes in various landmark sites as well as looking at contemporary street lettering and costs £1. Held during October, November and December, see **www.typevents.com** for more.

TOP STORY

Adobe expands Stock Photo service

Four new collections brings total number of images to over 355,000

Goodshoot itstockfree THINKSTOCK CREATAS

The new collections bring extra choice to artists

Fans of the Adobe Stock Photos service will be pleased to hear that the company has added four new collections to the mix, giving users access to over 355,000 royalty-free images.

Accessed through Adobe Bridge, the Adobe Stock Photos service allows CS2 users to search, view and download images directly without leaving the application.

The new collections come courtesy of Jupiterimages and give users a varied selection of subjects that illustrate common concepts and themes. Comstock brings over 45,000 royalty-free images to the table, with subjects ranging from general collections of people to medical themes. Creatas is perfect for users looking for contemporary subjects, and puts an onus on illustrating common subjects, concepts and metaphors. IT Stock's speciality resides in contemporary images with an elegant slant. Again, many different subjects are covered including business, lifestyles, nature, food and objects. The final collection to hit the Adobe Stock Photos service comes from Goodshoot. This company prides itself on its high technical standards and provides over 8,000 royalty-free images with a focus on character and business.

Stock photography has rocketed in popularity in recent years, with creatives realising that it offers a phenomenal amount of potential for sourcing imagery to use in projects. The Adobe Stock Photos service taps directly into this need for quick creative solutions because it allows you to quickly fire-up Adobe Bridge and search for the ideal image. You can view multiple files in one window and also search different stock

WEB | VISIT WWW.PHOTOSHOPSUPPORT.COM FOR AN EXCELLENT PHOTOSHOP BLOG

Guess what?

Little-known gems of Photoshop information

NAME THAT PROGRAM
The Knoll bothers didn't come up with the name of Photoshop – it was actually Thomas' friend who suggested it.

EYE EYE
When the CS version of the Photoshop software was released, Adobe moved away from the eye image, present since version 3, and adopted the feather.

SPACE PICTURES
Most space pictures are thanks to Photoshop. The program converts b&w telescope images to colour.

"The Adobe Stock Photos service taps into the designer's need for quick creative solutions"

libraries in one fell swoop. A major bonus to using Adobe Stock Photos is that you can download low-res comps to see if the image is right for your needs. This comp is watermark-free so it's easy to see how it will work.

Along with the new collections comes an update to improve the functionality of the searching capabilities. Once this is downloaded, you can search by specific collections as well as media types and orientation. Open up Adobe Stock Photos and access Updates from the Help pull-down menu. These searching capabilities join the existing functions that enable you to retrieve your searching history, manage all images from multiple providers from one account and also keep all of your downloaded comps in one place for easy access.

The four new collections sit alongside the existing offerings from Photodisc, Digital Vision, amana and zefaimages. Adobe Stock Photos is currently available in 27 countries and will accept four currencies. For more details about availability, visit **www.adobe.com/adobestockphotos**.

There are loads of great new images on Adobe Stock Photos, including this one from Goodshoot

Online Photoshop training

Free step-by-step tutorials for mastering Photoshop and photography

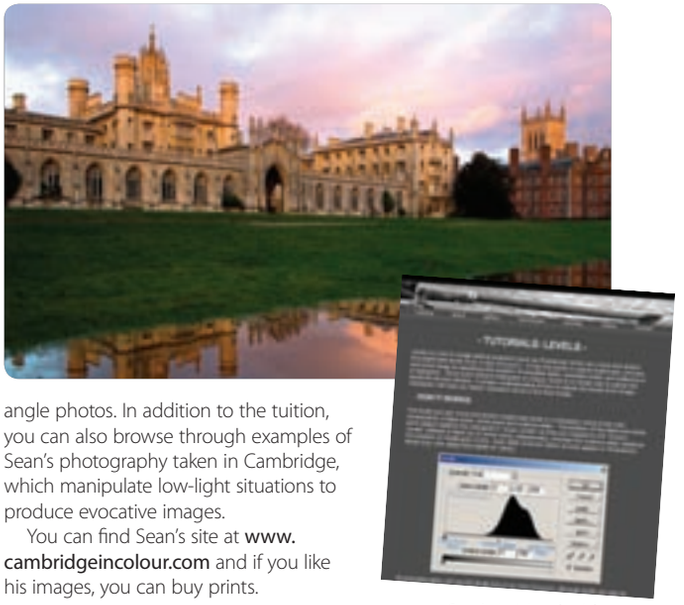
Learning more about a subject is never a bad thing, especially when it comes to such a vast subject as Photoshop and taking better digital photos.

The Cambridge in Colour website offers hope for anyone who's floundering in a digital wasteland by offering a vast amount of instruction. Visitors will find guides and tutorials on using the Photoshop software for essential image edits, as well as detailed explanations for getting the most from your camera

The site's owner, Sean McHugh, holds weekly student workshops at the Cambridge University Photographic Society on everything from general camera technique to low-light photography. His site really packed with useful information and all techniques are fully illustrated so you know exactly where you are.

The tutorial section is a particular triumph, running right through from the basics of colour management, histograms and working with RAW files, through to calculating depth of field, increasing dynamic range and creating wide angle photos. In addition to the tuition, you can also browse through examples of Sean's photography taken in Cambridge, which manipulate low-light situations to produce evocative images.

You can find Sean's site at **www.cambridgeincolour.com** and if you like his images, you can buy prints.



Sean's site is just the ticket for learning techniques and looking at lovely pictures

What's hot and not this month

RED HOT
The Art Marker pen from those design geniuses, Wacom **www.wacom.com**

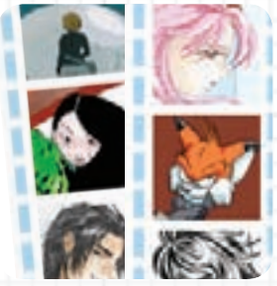
WARM
We like the idea of Photoshop experts taking to the road to hold seminars

UNCOOL
People using Photoshop for nothing more than swapping people's heads

SUB ZERO
People using Photoshop to edit images in a bid for political gain. Bad people

competition corner

EUROVISION ART CHALLENGE
www.ulimeyer.com/eurovision
There's no prize, but the Eurovision Art Challenge is worth a look. A theme is posted on the site, members create an illustration from the theme and then a winner is picked. Simple but fun.



INTERNATIONAL MANGA AND ANIME FESTIVAL
www.imaf.co.uk
This five-day event held in London has a prize fund of $75,000 and has been set up to find new artists. Held in the County Hall between 21 and 25 October, you can register at the site.

ALERT! | DON'T FORGET TO ENTER OUR READER'S CHALLENGE SEE PAGE 98

Make a date

At a loose end? Here are the must-see events this month

SEPT 26-30 **CREATIVE SUITE CONFERENCE** London hosts the five-day Creative Suite fest, with loads of speakers imparting words of wisdom on all the CS programs. Time's running out, so register at **www.csconference.co.uk**

SEPT 15 -OCT 2 **ROYAL SOCIETY OF PAINTER-PRINTMAKERS EXHIBITION** Loads of printmaking techniques are celebrated at London's Bankside Gallery. From etchings to mezzotints, it's all here (**http://na.visitlondon.com**)

OCT 04-13 **EMPOWERING IDEAS** Over six dates, the Empowering Ideas roadshow brings together Adobe technology partners to demonstrate the power of CS2. See **www.rapidgroup.net/register** for details.

Best plug-in sites

Get quick results with these plug-ins

Get hot under the collar with this Fire plug-in. It generates realistic animated flame effects. See **www.panopticum.com** for more information.

Get rid of lens distortion with ImageAlign, which lets you correct horizontal and vertical perspective. See **www.grasshopperonline.**

Say farewell to blurred shots with FocusFixer, which aims to sharpen soft shots. Visit the site at **www.fixerlabs.com**

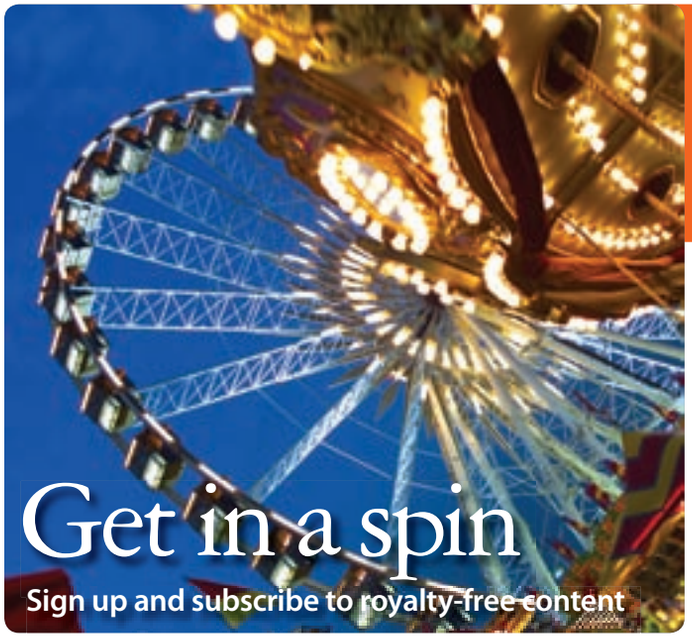
Take better photos

BBC site aims to turn visitors into photographers

If you enjoyed the *Picture of Britain* series aired on BBC2 last month, be sure to check out the special website at **www.bbc.co.uk/arts/apictureofbritain.**

In case you missed it, the series followed renowned digital photography expert Tom Ang as he challenged various photographers to ditch their usual equipment and use digital cameras and capture their take on modern Britain. To coincide with the program, the BBC website also challenged the public to send in their own photos. After many entries, the winners have been announced and can be found on the site. In addition to this, the program has also spread out across the country, with workshops, activities and exhibitions. If you can't make it to any workshops, there's a downloadable PDF full of instructions on taking better digital photos. And if the program has inspired you to get out and take photos, you can use the interactive map to find some inspirational locations or pay a visit to Tate Online and discover how artists have depicted Britain's landscapes.

Left and above: Two entries from the BBC's Picture of Britain competition that aimed to capture a slice of modern life



Get in a spin

Sign up and subscribe to royalty-free content

PhotoSpin is a royalty-free content provider with a difference: it works as a subscription site. In addition to award-winning photographs, the site also offers fonts, illustrations, sound and video. All you have to do is sign up and pay an annual fee, after which you can download content at any time and pay nothing extra. Set up by a group of creative professionals, the site aims to provide the perfect solution to people who need affordable content for their projects. At present there's over 100,000 items in the library, but new content is added every month. For example, in August two new volumes of photography were added (City Meets Country and The Great Outdoors), one new volume of illustrations appeared (You Are What You Eat), along with five new font families (Budmo Jiggler, Credit Valley, Icicle Country 2, Mall Ray Stuff and Vigo). To get a taste for the content, use its 'try before you buy' deal where you can receive 20 items. If you decide to take things further, there are three subscription rates; Web appropriate is for lower-res content and costs $199 a year. Print perfect is for high res images and will set you back $249 a year. The Plus package is for those who want everything at the best quality and costs $299 a year. Find out more at **www.photospin.com**

"To get a taste for what the site offers, take advantage of its 'try before you buy' deal where you can receive 20 hand-picked items from the library"

The team's wish list

Pure material delight…

NIKON COOLPIX P2

Wireless freaks will love this camera from Nikon, which comes with built-in Wi-Fi technology so you can download images straight to a computer or printer. Hoorah!

WE WANT IT BECAUSE…

It's cool! Imagine being able to transfer your images without having to deal with wires. It should cost around £279 and you can find out more from **www.nikon.com**.

NOTES | IF YOU HAVE A CREATIVE NEWS STORY, SEND IT TO PCR@IMAGINE-PUBLISHING.CO.UK

THE STORY BEHIND...

iStockphoto

iStock image: 95427

By selling high res stock images at $3 a pop, it's no overstatement to say that iStockphoto created a revolution in the stock library world. We caught up with the company to see how it all started

iStockphoto is the first stop for many creatives who need a photo or illustration quickly and more importantly, cheaply. It's easy to forget that there was a life before iStock, where the world of stock photography was ruled by the big boys. We caught up with Kelly Thompson, VP Market Executive, to find out how it all got started.

How was the company born?

iStockphoto was started in 2002 by Bruce Livingstone. He cut his teeth in the industry working for Adobe's Image Club Graphics Division in the mid 90's, then decided to strike out on his own. His first venture into the royalty-free stock photography market was a company selling RF CD ROMs online.

iStockphoto was created as an online community from the ground up, where people gathered to exchange ideas and images. The stock photography industry was uninviting to say the least: Bruce started iStock as a place where passionate people could meet and share their work. He invited other photographers and designers to join iStockphoto and share their images, and personally jumpstarted it by posting 2,000 of his own images. The community gained traction immediately and its image collection has grown everyday since inception.

How was the service run?

Initially, people obtained the right to use photos when they posted some of their own for use. After a while, demand from non-photographers was overwhelming, and a micro-payment engine using credit bundles was established to let everyone participate. This unique credit system was a key feature in keeping the prices low, and had never been used in the stock world before.

In the beginning, the community had two unpaid employees, including Patrick Lor, who is now the president, and was dependent on volunteer efforts. Today, iStockphoto has more than thirty employees (and we're looking for five more), 40 contractors and more than 400,000 images.

At what point did you realise that this idea was going to really take off?

The passion and commitment of our photographic community was evident from very early on. People loved sharing their expertise and talent, the quality and size of the image library grew exponentially, which started to attract designers to the fold. In the very consolidated and insular stock photography industry, we provided a venue where anyone with good images had a chance to make a living pursuing their passion. It is cool being part of it.

How has the company changed?

The business has gone from a simple boutique project to one of the most visited websites in the world. According to current Alexa rankings, iStockphoto is the most visited stock photography company on the web. Today, we are able to offer hundreds of thousands of images starting at just $1 each.

Bruce's 2,000 images have expanded to more than 400,000, with the help of more than 10,000 contributing artists.

Have you been surprised at the quality of images people are uploading?

We're not as surprised as our clients are. We're impressed and blown away every day, but not surprised: we know our photographers are great. People underestimate artists and their passion. Photographers love iStock and give us their best, and we're more than happy to show them off. We also take great pride in facilitating exchange among the community and offering guidance, through resources available on the website and intensive (and fun) events such as iStockalypse.

What has been the highlight of the company so far?

The most exciting thing by far is that we are creating a vibrant digital photography community marketplace that didn't exist before and we are doing it organically and with integrity.

From a photographer standpoint: many of our photographers have been able to quit their 'day jobs' to start shooting full time. From a designer's perspective: we've created a market for stock that just didn't exist before.

Do you think the company will ever delve into other areas, such as video clips, or is it firmly about images?

With regards to video clips, let's just say that we're keeping our options open. We want to stay on top of the image market, but there's a big world of media out there. We will continue to improve every aspect of our operation and our service, because no one can compete with that. Definitely stay tuned we have lots more amazing things coming soon.

Bruce Livingston: The man that brought you iStockphoto

KELLY THOMPSON'S hot tips

Tips for getting your images on iStock

01 Take your time, and be choosy. Don't upload every snapshot you take. Learn about the copyright issues.

02 Don't reach for the obvious: show the world something they haven't seen before.

03 Imagine you're a designer. Before you click the shutter, ask yourself: how would someone use this image?

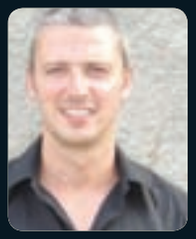
04 Don't give up. We may not accept your images at first – if we could go back in time, we might not accept some of our own. Pay attention to the feedback and keep trying.

WEB | GET YOUR STOCK PHOTO FIX FROM WWW.ISTOCKPHOTO.COM

Exhibit

Welcome to the part of the magazine where we show how fellow artists are pushing the boundaries of the Photoshop software. If you want to show off your incredible work, get in touch now

Matt Herring



London-based illustrator, Matt Herring, originally lectured at Middlesex University before taking commissions for his silkscreen/collage work. He's been working digitally for the past eight years and has adopted the Photoshop software as his weapon of choice.

"Photoshop was a natural progression from my more traditional print-making background. It enables me to layer images and type to create texture and depth." Matt's layered, photomontage style has seduced many clients over the years, including Nike, British Airways, The Guardian and Virgin Airlines. The speed of the software means he can get what he needs to get done quickly, which is vital.

"With the type of work I do, time is usually the most important and also the most restricting factor," he explains. The gift of working digitally is that Matt can build up a montage in the blink of an eye, using specific tools for the job.

"Tools like the Lasso and Magic Wand allow me to quickly extract images and colours from a variety of sources and manipulate them into a unique collage," he says. But even with the expanse of tools available to him, he is very careful about falling into a 'me too' state of mind, and Matt's approach to digital software is a refreshing one.

"I tend to steer clear of most of the Photoshop filters and plug-ins. You can usually tell an image that has been 'over filter' from a hundred paces. My tip for any budding Photoshop user would be to try and manipulate an image from start to finish without using a single filter.

"For me the most important thing to remember when producing digital art is that the software you use is just a tool, there's no substitute for strong ideas, sound composition, sympathetic colour choice and contemporary styling. It can't be overstated how important it is as a commercial artist to keep a close eye on fashion and trends within popular culture; this will allow you to evolve and develop your style to suit the environment in which it'll be seen."

This keen eye for what's going outside of his studio also contributes to Matt's working practices. He finds inspiration in many places, and is a keen hoarder of bits and pieces that may come in useful. "I always take a camera with me wherever I go to snap anything that might pop up of interest," he says. "My own library of images that I've collected over the years of old Fifties magazine cuttings or pieces of discarded print, always serve as inspiration for my new work."

If Matt's work here has inspired you, pay a visit to his site at **www.mattherring.com** and see what else is in his portfolio.

Here's Health

This was a piece for a women's health magazine which ran with a feature entitled 'being good is bad for you' this is a very good example of how you can retouch or recolour a black and white image to create vastly differing effects.

Exhibition piece

This was an image created for an exhibition at my agent's gallery. The piece aimed to give a flavour of all my work in one piece. Smooth lines, photographic elements, vectors and strong graphic shapes all combined.

Get your work featured

If you have some work that you'd like to share with other readers, send it in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth, Dorset
BH2 6EQ,
UK

Alas, we can't return any CDs.

ALL IMAGES (C) MATT HERRING

NOTES | OUR EXHIBIT PAGES ARE OPEN TO EVERYONE, NOT JUST PROFESSIONAL DIGITAL ARTISTS. GO ON, HAVE A GO

Exhibit

Larousse

This was a pitch piece. The brief was to design the new front cover for Larousse, the famous French encyclopaedia. Each year the image is based around their logo, a woman spreading the seeds of knowledge and blowing a dandelion. The challenge was to incorporate the figure with elements to give a flavour of the book's contents.

Sniff Sniff

One of eight images I produced for the Virgin Atlantic in-flight magazine, 21st birthday edition. The theme was 1984 so all the images needed that Eighties feel! This image ran in the perfume section stating 'forget the hair spray, buy the lady in your life perfume x.' The whole magazine had a satirical slant of course. Tough but a fun job to work on.

Radio Times

I get a lot of work like this from newspapers and magazine, where the client supplies the characters and I have to create an environment within which they sit. Each photo is tonally broken down and reconfigured so each shot sits harmoniously together; the extraneous elements tie the figures together in a tight composition.

NOTES | FUTURE ISSUES OF *PHOTOSHOP CREATIVE* WILL SHOW YOU HOW TO ACHIEVE THESE EFFECTS

eMag™

It's not all about fixing red eye or sorting out blurred shots – you can do an amazing amount with the Photoshop software. **Adam Juniper** rounds up how one image editor can be applied to many different disciplines

what Photoshop can do

When you consider that Photoshop first appeared as 'Barneyscan XP', a utility bundled with scanners that shifted just 200 units, its utter dominance of the graphics world might at first seem somewhat surprising. Scratch the surface, however, and a much more promising heritage unfolds. The scanners were a mere aberration; the Photoshop software can actually trace its lineage directly to Industrial Light and Magic or, more specifically, *Star Wars*. There John Knoll had begun experimenting with computers and a little utility, 'Display', that his brother Thomas had knocked together.

John's requests for film-friendly additional features were the basis of Photoshop, and Thomas was eventually persuaded by him to develop the application commercially. John took the program to a number of companies and Adobe bought in. However, it was concerned that some of the filters detracted from the core retouching tools. The solution? Sneaking them in as 'plug-ins', a back door that has become one of the program's strongest selling points.

Since then, Photoshop's revolution has rocked many different people working in different environments. One of the things that makes Photoshop so incredible is that it can do pretty much anything. From photos to illustration to video, Photoshop is there, to lend a hand. Each issue of *Photoshop Creative* will provide tutorials on using the program in different ways, but before all that, read exactly what Photoshop can do…

what Photoshop can do

Todd Pierson pushes reality to the limit with his brand of photo manipulation

Image editing

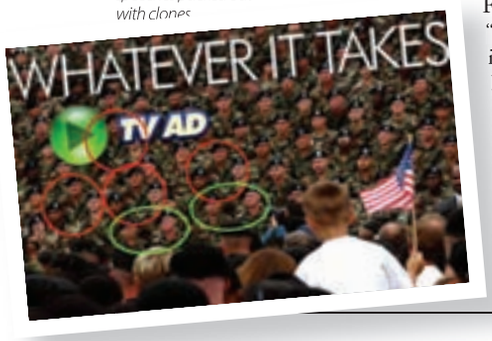
You can't trust your eyes anymore, especially when people are let loose with the Photoshop software

Hard as it might be to believe it now, when Adobe sold its first copy of the Photoshop software, there were no professional digital cameras at all. Kodak would launch the DCS later the same year, but the modified Nikon F3 was still something of a speciality item – 1.3 megapixels for £20,000. For the most part, Photoshop started out dealing with scanned images in the pre-press world.

Wooing photographers to the cause was by no means a natural step. Digital technology had to earn its place in photographer's hearts, but Photoshop eventually made that connection.

For photographers like Michael Freeman, the move meant "immersing myself in a different world". Photography was an industry where change, if any, was of gradual refinement since "there was simply less room for improvement". He, and many others, have nevertheless greeted the digital pace of change. The term 'digital darkroom' is bandied about with reckless abandon, but it makes two significant points. Digital means speed and flexibility, and encompasses ideas like instant duplication and distribution of data, important to photographers needing to sell their work and keep perfect masters. The darkroom is an almost mystical area, where the difficult process of creating prints takes place, and any artistic changes are applied using one-off methods like gentle dodging. That you've picked up this magazine shows that you're already aware of the successful marriage of these worlds, and the role of the Photoshop software in them.

In a world where both pros and amateurs have seen the benefits of pixels, to the point that chains like Dixons are no longer stocking film cameras, manipulation has become commonplace. Your average model will have received extensive digital surgery, as well as whatever the scalpel has achieved. Even in a home environment, image editing is a major part of most people's photo workflow. With just a few click, people can quickly eliminate blur, clone out unsightly areas, boost colour…



A shot from a Bush campaign ad, showing a crowd from one of his speeches packed out with clones

Photoshop Shocker!

Ed Matts wanted to be an MP. He'd shown willing, standing in an unwinnable seat in 2001, and so the Conservative party decided to give him a real chance earlier this year. He was put up for a seat whose Labour MP was teetering on a mere 153 vote majority while seats across the country were toppling.

The plans for domination soon dissolved, however, when news leaked of this hasty piece of image editing. Having taken a principled stand defending a local family from deportation, he'd landed a political coup in the form of big-name support. These photos, however, didn't sit too well with his party's national policy on the issue so… well you know the rest.

Ed picked up the sort of national, and indeed international, attention that money can't buy with just a few moments spent with the Photoshop software. Not exactly the kind he wanted though – he lost by 2,000 votes.

Photographer

Michael Freeman

In July 1975 the Russian cosmonaut Alexei Leonov shook the hand of American astronaut Thomas Stafford as they orbited the Earth – the first international handshake in space. Using Photoshop, noted photographer Michael Freeman was able to achieve that which was not possible at the time: to take, or rather create, a photo of the event.

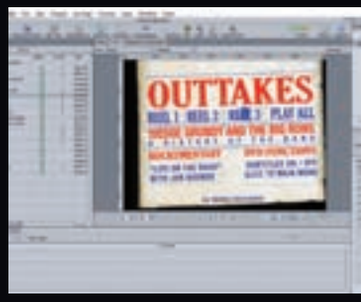
By separately photographing a surplus Apollo Command Module and a Soyuz craft from museums, he had everything he needed at his disposal – from there on the masking features made light work of a hard job and the other editing tools provided the means to complete things.

Michael doesn't just use Photoshop for historical reconstructions. As one of our leading photographers, all his work is shot in digital format and, at the very least, tweaked for colour correction on his PowerBook. Check out his work at **www.michaelfreemanphoto.com**, or get hold of one of his many books.

really anything to produce better pictures. But of course, taking photo and making it look better is but a slither of Photoshop's functionality. It's also possible to turn photos into illustrations, use them as textures, make whole new images from separate photos… the potential that comes from teaming up a camera with Photoshop really is incredible. When you get into the realm of photo manipulation, things start to get really interesting. Whole new realities can be constructed, either for artistic or satirical motives. Todd Pierson (**www.piersonstudios.com**) uses the program to compose some very unlikely shots. In his words, "the viewer needs to look at the photo and try to think, was that possible or was it put together?" For a more satirical touch, there is a vast community of 'Photoshop challenges', on the internet, where tasks are posted and people have to come up with images to illustrate that theme. Pay a visit to the b3ta site (**www.b3ta.com**) for a look at one of the best challenge sites. It's possible to spend hours here, just seeing what weird and wonderful creations people have come up with.

Video

It's possible to make movies more exciting with Photoshop



The speed with which the video industry has switched to digital puts even Photoshop's rise in the shade. Once computers had evolved to cope with the processing demands, however, it was inevitable. Digital devices eliminate a lot of tedious tape hunting, and can preview effects accurately. That, of course, is where Photoshop comes in – since everything is now digital, distinction between graphic types blurs. Still graphics play an important part in video and it's now possible for a video editor to create graphics and add to projects as without leaving their screens.

Still graphics need not stay still in the editing tool either – video effects like transitions can usually be applied, as well as scaling and rotation. Equally, editing is normally achieved using multiple tracks, just like Photoshop layers, so an alpha channel can reveal moving video beneath, say, a logo and name.

Layers play a crucial part in DVD authoring too, allowing designers to simply create the semi-transparent button states for their icon designs. This way, designers can be briefed by a separate operator more familiar with the technical aspects of DVD creation, freeing them to concentrate on pixel-level perfect menus. The nuts and bolts of the menu system can then be put in place with a dedicated edition package like Apple's DVD Studio Pro and Adobe's Encore, neither of which would fare well without Photoshop.

Of course Photoshop is a great creative resource for effects and graphic designers too. *Star Trek's* scenic art supervisor Mike Okuda made use of the program in designing and realising artwork for many series now, including the computer displays and controls. Their futuristic look was only one of the design criteria though, they needed to be created and changed quickly and cheaply, hence the choice.

Works with...

Here's a look at which video editors plays nicely with the Photoshop software

Apple Final Cut Pro
www.apple.com
Import graphics in native Photoshop format. The layers can be edited individually (for opacity, motion, etc.) by double clicking on the PSD in the timeline.

Apple DVD Studio Pro
www.apple.com
Studio relies on layered PSD files to create some of the menu buttons and their corresponding 'off', 'selected' and 'active' states.

Adobe Premiere
www.adobe.com
Integrated with the CS suite object-linking and Photoshop's New window to ensure the correct pixel aspect.

Adobe Encore
www.adobe.com
Integrated with CS to allow editing in Photoshop and then return to Encore.

Avid Xpress Pro
www.avid.com
Exports an image sequence as TIFFs for batch conversion.

QuickTime Pro
www.apple.com
Exports an image sequence as TIFFs for batch conversion.

Video Professional

Jon Bounds

Jon, video professional for a national broadcaster says that Photoshop's appeal lies in its wide range of effects and simple batching. Take your video file and "export, batch, import – it's as easy as that". What's more, having the Photoshop software to hand avoids "the hassle that is After Effects or the angular nightmare that is 3D Studio Max. It immediately adds fifty top effects to even the most basic video editing program, before you even start combining them".

Here, for example, is a sequence shot in a tunnel, useful in video terms in that it can be easily looped to form an endless sequence, great for a DVD menu, for example. Before it can be used a Photoshop filter is applied to the frames individually to give it a graphic style. Thanks to the batch converter's understanding of interlacing, there is no worry about the difference between TV signals and computer-style progressive scan.

By using the Photoshop software with your video-editing applications, you can build up interesting movies as well as incredible DVD interfaces and menus.

what Photoshop can do

Make use of the type features for interesting effects

Typography

Photoshop's type handling is best thought of as something of a bonus in an image-editor. Before version 6 (CS2 is version 9), you could do no more than create a type mask, but once you'd done that you couldn't edit it. Things are very different now and although the functions might not rival those of a layout application, they're not supposed to. You wouldn't arrange columns of text in Photoshop, after all. The aim is to make a few words, say a logo, look good – which is certainly possible – and better still remain editable.

For the true typographer, Photoshop boasts support for the OpenType standard. Since Adobe joined forces with Microsoft to create the standard before the turn of the millennium, few would have betted against its appearance in Photoshop. With it come all the advantages: cross-platform support, better language support and over 65,000 glyphs (characters) per typeface rather than the restricting 256 of PostScript.

Brought to bear on this hugely adaptable format are the (relatively) new Character and Paragraph palettes, which allow layout quality tracking, kerning and other effects. More than that, though, is that the rest of the tools can play their part too. In short, you can take any words and any graphics and do anything with them.

Taking control of the rhythm, pattern and visual texture of lettering is something Photoshop can help you with, and that pays dividends when you're creating artwork. Web design, especially, marries pixels with words and most pages need a graphic to work well. Designer Julie Weir's 'work in progress' page (below) shows type with filters and transparency applied to create a dramatic effect. Offline, of course, the need for exciting type is still there, and designers like Endemol's Martyn Reading (left) lead the way with things like this mug.

Illustration

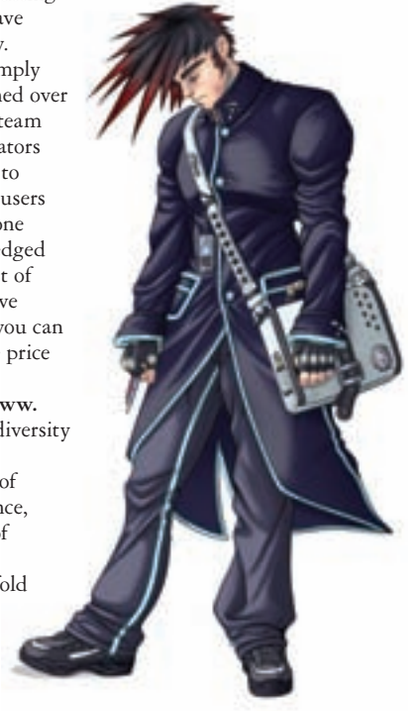
Extend your artistic visions and delve into the illustration world

One of the things new users to Photoshop often comment on is the almost total lack of wizards. In a world where we've grown to expect our computers to hold us by the hand, Photoshop has steadfastly remained a tool for the serious user. Far from putting people off, though, this seems to have spurred on the latent artist in many.

Instead of wizards, Photoshop simply has a feature set that has been refined over a decade and a half by a dedicated team of programmers and testers. Illustrators have asked for, and got, the ability to draw shapes, paths and pixels, and users have seen the simple Brush and Clone tools gradually morph into fully-fledged art boxes. At the same time the cost of accessories like a graphics tablet have plummeted, to the point at which you can pick one up for little more than the price of a good quality fountain pen.

Some artists like Colin Smith (**www.photoshopcafe.com**) use the full diversity of the feature set to create original artworks reminiscent of the purity of vector graphics. That's no coincidence, since shape layers form a key part of this kind of design. The time spent mastering them can pay off many-fold when it comes to their flexibility in making changes for the never-satisfied client.

Ben Krefta's style has seen him win the International Manga and Anime Character Design award



Janee Aronoff replicates traditional painting effects

Ben Krefta achieves the classic airbrush tool in his works

Others, like Ben Krefta (**www.organicmetal.co.uk**) have mastered the brush tool to simulate classic airbrush style. His talent with the digital brush has won him the International Manga and Anime character Design award, for the spikey-haired Sosuke. Colouring is without a doubt a strong-suit of Photoshop, but it's by no means automatic. "No matter how much Photoshop costs", says Ben, "it can't do your work for you – you have to treat it as a tool rather than a magic wand".

For a more traditional look at Photoshop illustration, we can cross the Atlantic and meet Janee Aronoff (www.myjanee.com). A professional Photoshop tutor and author, her site devotes space to achieving those illustrative goals her customers, and online fan-base, desire. One technique that's always popular with her users is giving a photograph the look and feel of a hand-crafted masterpiece.

Although there are various filters and effects built within the software, even Photoshop can't automatically generate a perfect piece of digital art. As a result, when you go to transform a photo or drawing into an artistic style, it's less 'click here for Rembrandt mode' and more 'step one, start by making a backup…' Over the next few issues, we'll be looking at a whole sway of artistic styles and showing you how to create them using the Photoshop software.

Finally it's worth mentioning that many illustrations that you would imagine had been created in a vector program were in fact created in Photoshop. Its very ubiquity can sometimes lead graphics professionals to feel 'comfortable' in it and, if you know that your client won't require the work to be scaled up, why should you leave your favourite app?

What's on offer?

How Photoshop can please illustrators

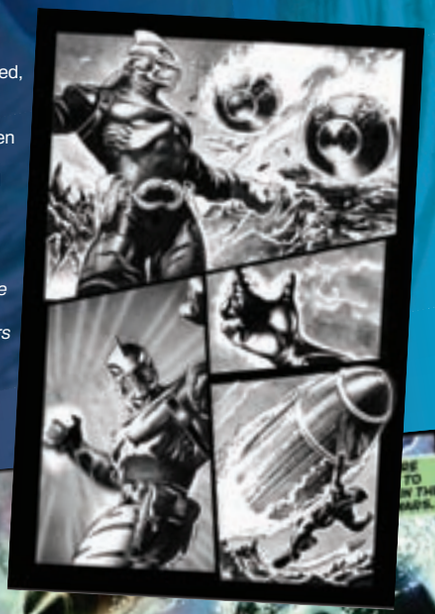
Photoshop art tools have progressed in leaps and bounds in the last few versions, to the point at which it can rival dedicated software like Corel's Painter. It now features a brush engine that simulates natural strokes using effects like adjustable 'hand' jitter, brush wetness, texturing and the like, letting you 'paint' convincingly in a number of styles. Complementing the manual input are nearly 30 filters directly simulating artistic effects, and many more that can be put to good use. From a more graphic standpoint, the vector 'shape layers' make possible the creation and scaling of sharp looking solid colours.

Comic artist

Steve Pugh

Photoshop has revolutionised the process of colour comics and what is increasingly referred to as 'sequential art' (since we all saw through 'graphic novel'). Artists like Steve can ink outlines traditionally and then scan them. Once in Photoshop he has a "second bite of the cherry" as far as the ink artwork is concerned, tidying up any difficult areas. With that done, the colouring can begin. This is where Photoshop comes into its own, with layers and its Multiply mode different colours can be safely tried out without fear of damage or delay. By the same token, this digital stage is when the captions are added, allowing for easier translation to other languages if and when that's necessary.

Steve has worked for *D.C. Comics*, *Marvel* and *2000AD*. To see his work in print check out *Superman Versus the Terminator*, *Animal Man* or *Saint of Killers* to name a few. Also check out his site at **www.stevepugh.com**.



EDGAR?
INFORM ME.
I CAN'T ID THEIR PILOTS... THEY'RE MASKING THEIR FLAG TRANSPONDERS.
INDESTRUCTIBLE AT THE HEAD AND TAIL, BUT STRUCTURALLY WEAK AT THE SIDES.
JUST LIKE AN EGG.
FASCINATING- HOW DO I KILL THEM.

what Photoshop can do

Software History

Here it is – the complete evolution of Photoshop. From glint in Adobe's eye to a global success story...

1990-1991

ADOBE SYSTEMS

Photoshop goes on sale
Three years after then doctoral candidate Thomas Knoll began work on a utility to open files, it was finally sold as Photoshop.

EVOLUTION OF PHOTOSHOP SOFTWARE

Pen tool
Version 2 saw the arrival of the Pen Tool, enhancing the toolbox for those choosing to illustrate from scratch.

CMYK
Version 2 adds CMYK support at the behest of the emerging desktop publishing industry. Sales leap.

VERSION OF PHOTOSHOP

V:1 FEB 1990

V:2 JUNE 1991

OTHER ITEMS OF INTEREST

Adobe Premiere
Adobe purchase SuperMac's ReelTime video editor and remodel it as Premiere.

1992-1993

ADOBE SYSTEMS

Photoshop for Windows
Incremental upgrade 2.5 offered little new to Mac users, but was the first edition available to Windows users.

EVOLUTION OF PHOTOSHOP SOFTWARE

16-bit power
Support for 16-bits per pixel images opens the possibility of 281 trillion colour images.

Digital darkroom
The Dodge and Burn tools appear in version 2.5, named and coded to make clear Photoshop could replace darkroom wizardry.

Palettes
Photoshop's interface is organised into palettes, which have kept pace with its plethora of features ever since.

VERSION OF PHOTOSHOP

V:25 NOV 1992

OTHER ITEMS OF INTEREST

Digital futures
With the internet at 25 million users, the move to take Adobe-style design onto the web began with the integration of Acrobat in Netscape.

1994-1995

EVOLUTION OF PHOTOSHOP SOFTWARE

Layers
Photoshop 3.0 ships, the first version to offer layers (though not the first program – competitor Live Picture managed that).

Pantone
Alongside the HSB picker, a Pantone colour picker was available to give access to the venerable colour swatch standard.

VERSION OF PHOTOSHOP

V:3 SEPT 1994

OTHER ITEMS OF INTEREST

AfterEffects
Adobe acquires Aldus's motion graphics application, known by many as Photoshop for the moving image.

nik Multimedia
One of the leading Photoshop plug-in companies, with products like Color Efex Pro, is founded.

1996-1997

ADOBE SYSTEMS

House hunting
Adobe moves into its gleaming San Jose headquarters, the buildings referred to as 'the towers that Photoshop built'.

EVOLUTION OF PHOTOSHOP SOFTWARE

Freedom
Using new algorithms from Thomas Knoll, and the previous version's layers, Free Transform made montage more flexible.

Standardisation
Changes to the Pen Tool were made, to bring interface consistency with other Adobe products.

Photoshop active
Photoshop 4 adds the Action tool (along with its disputed interface changes), accelerating many menial tasks.

VERSION OF PHOTOSHOP

V:4 NOV 1996

OTHER ITEMS OF INTEREST

Illustrator catches up
Illustrator for Windows, which had lagged behind its Mac counterpart, leapt from version 4 to 7 and has kept pace ever since.

Aldus purchase
Adobe abs orbed Aldus, killing off competitor PhotoStyler and placing itself to challenge Quark with the former PageMaker.

1990-1991 1992-1993 1994-1995 1996-1997

It's no exaggeration to say that most images you see in the magazines and advertising have been touched by Adobe software, and Photoshop is at the core of the company's success. Adobe's $121 million revenue more than doubled after Photoshop's launched in 1990. Last year it was $1.67 billion.

During the 15 years since its release, Adobe has nurtured the Knoll brother's image editor with care, seeing off competitors through merger and acquisition, but principally always keeping ahead of the curve. You can't fault its timing either, having ridden the crest of the digital photography wave and revolutionised prepress before that. Beyond making its creators very rich, Photoshop has now become part of our culture. Digital imaging has reached the home, and with sites like Worth1000.com hosting competitions to create surreal, comical or satirical montage, there is always an incentive just to get the mouse out and play. More powerful than ever, used in every creative industry, and now there's even a monthly magazine dedicated to it! See how the program has grown with our timeline below…

1998-1999

History palette
Careless editors get many second chances with the introduction of the science fiction-inspired History palette.

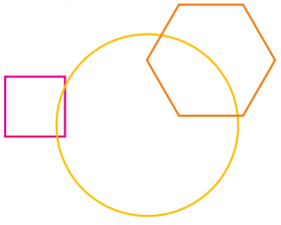
Colour management
After a shaky start (correcting a dot gain calculation bug from version 2), colour management set up home within Photoshop.

Web ready
Photoshop 5.5 ships with ImageReady 2 included, finally easing the task of converting graphics for the snowballing web market.

2000-2001

Photoshop Elements
Seizing the opportunity of the snowballing digital camera market, Adobe launches a consumer version, wowing users by how much is left in.

Healing and Patching
With the release of Photoshop 7 the Toolbox had a bit of a shake-up, with the introduction of more intelligent retouching tools.



Vector tools
Photoshop 6 allows shape layers for scalable vector graphics, but to the frustration of many, discarded the Brushes palette.

2002-2003

What's in a name?
What would have been Photoshop 8 is released as Photoshop CS, named to highlight integration with the new suite of Adobe's core products.

Forgers foiled
Banknote scans are now detected and cannot be opened, so real money was removed from the creative's palette.

And more type
Building on the previous version, the Type tool acquired more advanced layout options.

Painting returns
Photoshop's painting engine is completely replaced, bringing back an enhanced Brushes palette, much missed in Version 6.

2004-2005

Photoshop CS2
The CS Suite gets a boost with Bridge, a file browser application, and Photoshop's feature tally is extended with Smart Objects and more.

The photographer's release
Updates are always packed with photo features, but CS2 had high dynamic range, vanishing point and lens correction.

ADOBE SYSTEMS

EVOLUTION OF PHOTOSHOP SOFTWARE

V:5 MAY 1998

V:5.5 FEB 1999

V:6 SEPT 2000

V:7 MARCH 2001

V:CS OCT 2003

V:CS2 APRIL 2005

VERSION OF PHOTOSHOP

iMac
Many had written Apple Computer off for dead until this machine launched, saving Apple (and keeping two development teams busy).

InDesign
In the same year Adobe's revenues reached $1billion, InDesign was launched to challenge QuarkXpress's mastery of layout.

ImageReady
Photoshop's sister application since version 5, was initially launched on its own.

DVD Studio Pro
Apple acknowledges Photoshop's dominance of the graphical world by making layered files a virtual prerequisite of DVD software.

LiveMotion
Adobe launched its never-quite-there attempt to challenge Flash's mastery of the animated web.

Digital rebellion
Canon launches the EOS-300D, or Digital Rebel, Digital SLR camera – the first targeted squarely at the consumer market.

Version Cue
Adobe introduces change management with the Creative Suite, which can monitor and restore iterations of file editing.

Flashing forward
Adobe and Macromedia announce plans for a merger, opening speculation about closer integration with web tools.

OTHER ITEMS OF INTEREST

1998-1999 2000-2001 2002-2003 2004-2005

eMag™

tutorials

Get your imagination fired up by using our tutorials to learn new techniques and then apply them to your own work

Photoshop Creative_Issue 1

Big technique

Layers 38

Learn how to take control of layers and use them to create great pieces of art. We reveal all you need to know in our special four-page guide

Focus on...

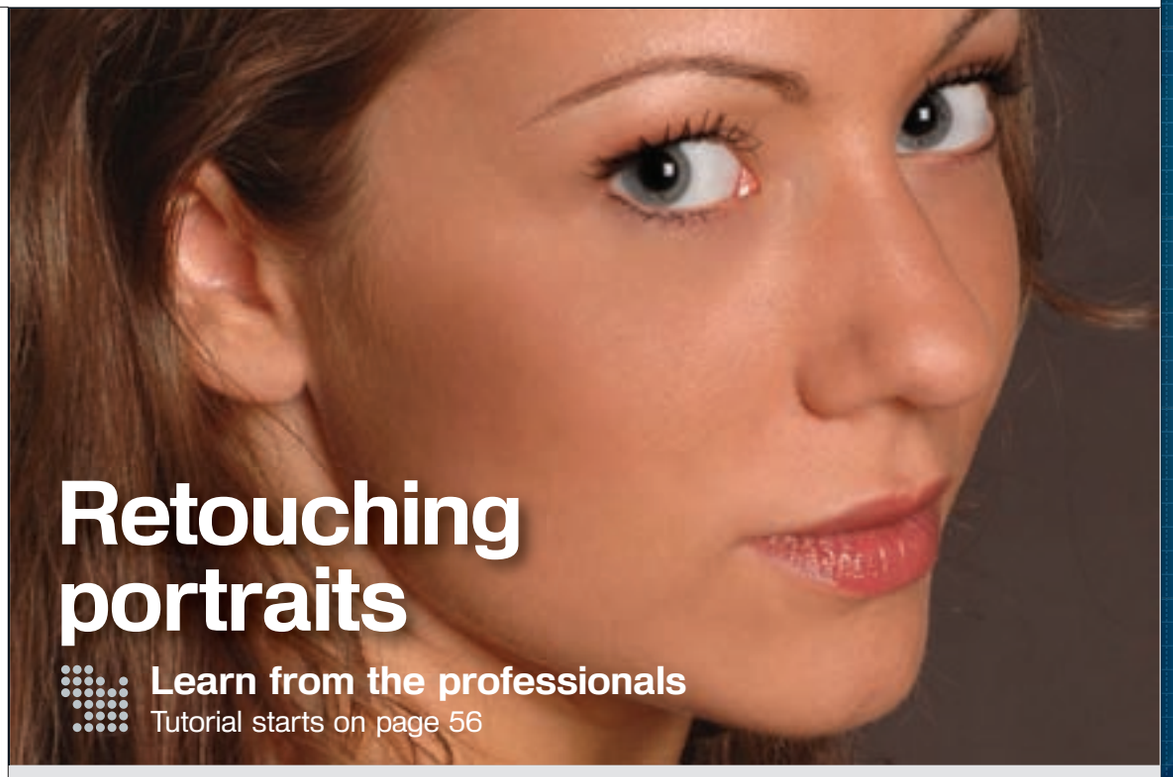
Each issue we will be looking at the in-built tools and menus in the Photoshop software, and demonstrating how they work and what they can do for you

Brushes 34
Artistic filters 46
Blending modes 60
Layer styles 66

Cool plug ins

Aurora2 plug in 72

We take a look at the excellent Aurora2 plug-in, which lets you create 3D environments to put your 2D images in. Learn how to use it here

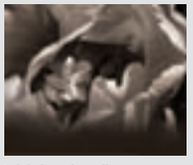


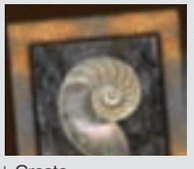
Retouching portraits

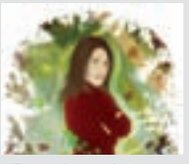
Learn from the professionals

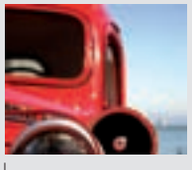
Tutorial starts on page 56

28 Digital painting: Van Gogh

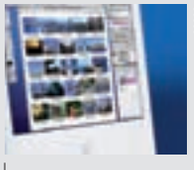

36 Make dazzling duotones

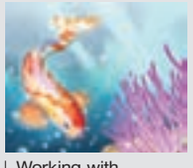

42 Create composites


48 Turn photos into illustrations


54 Smart Objects

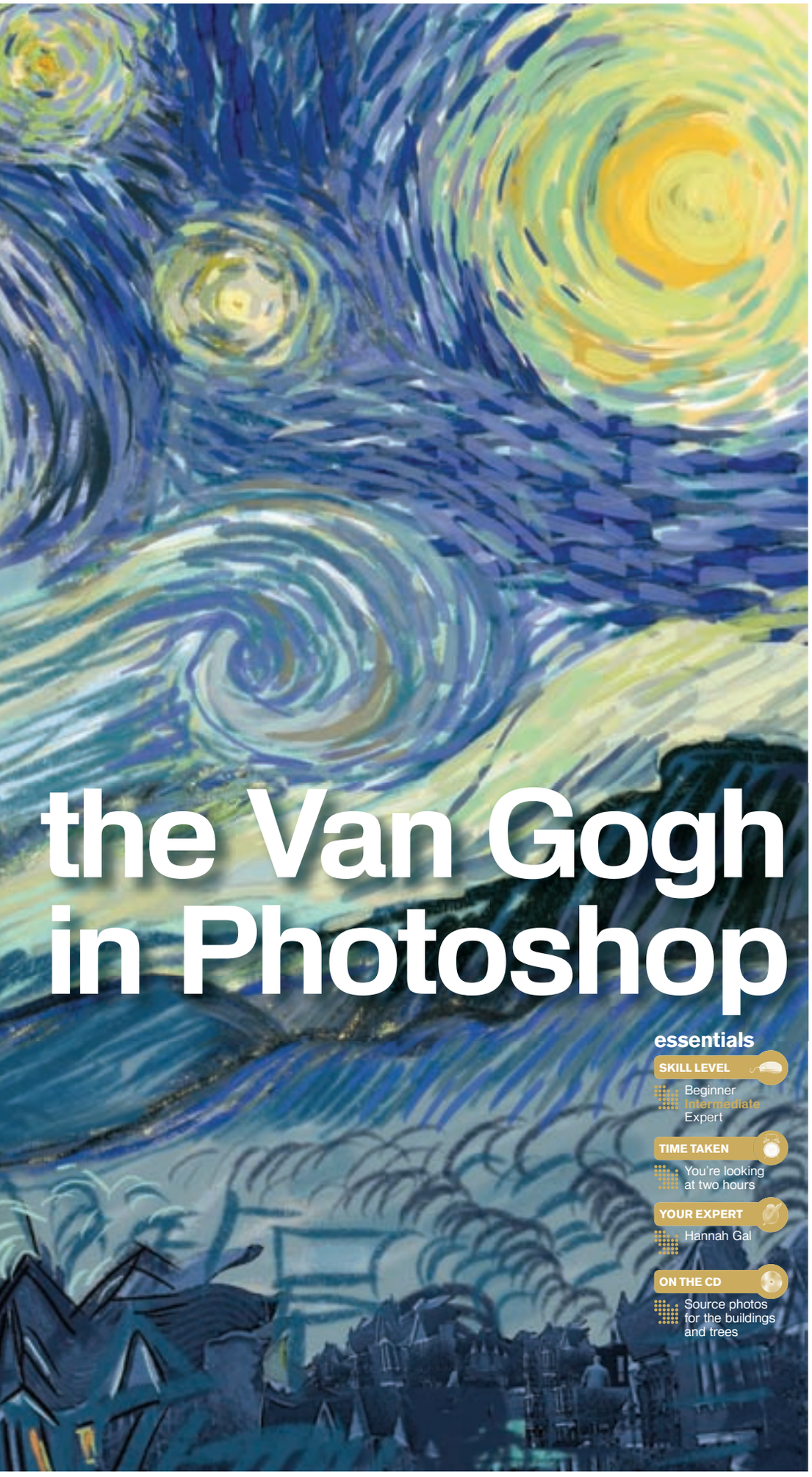
62 Adding texture using blending


68 Printing options


74 Working with Adobe Illustrator

CHECK IT OUT! | FOR MORE GREAT TUTORIALS AND TIPS REFER TO THE CD FOUND ON THE INSIDE BACK COVER

Create style



the Van Gogh in Photoshop

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
You're looking at two hours

YOUR EXPERT
Hannah Gal

ON THE CD
Source photos for the buildings and trees

Welcome to the first in a series of tutorials showing how to create a famous painting style in the Photoshop software. We begin with the ultimate tortured artist: Van Gogh

Photoshop has seen several landmark developments over the years. Of great significance to artists is the relatively new brush engine. With its collection of brushes and subtle brush controls, it has breathed new life into the trusted application, increasing its appeal to creatively-inclined users. Not least of which because it has presented the option of painting, opening the door to the wonderful world of art. So even without Van Gogh's troubled life or his timeless vision, the world of art is yours to explore.

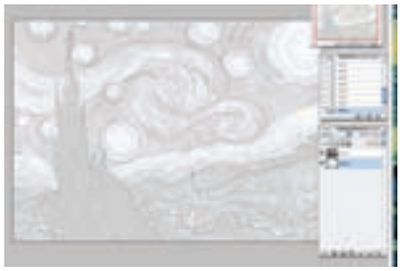
Each issue we are going to be looking at the work of an artist or movement and then show you how to re-create the effect using photos and the tools in Photoshop. To start off, we chose Van Gogh's emotionally charged Starry Night. The Dutch artist's life was full of personal trauma which is reflected in his art. Many years on, his unique method of applying paint to canvas evokes great intrigue and empathy. The moving Starry Night contains an ominous dark tree and features incredible flow – you can actually see the individual strokes and feel the relentless driving force behind them.

Our aim is not to copy the original; a simple copy and paste command can easily perform this task. Instead, we want to re-create the painter's style. This means applying strokes 'in motion', flowing across the canvas and a brush loaded with oil paint, giving a 3D like effect. We will use Photoshop's editing powers to bring source photographic elements together and use the Transform Tool to size, scale and distort elements. We will design our own brushes and use Wacom's graphics tablet for greater simulation of real life application. We will then add depth and texture to the finished painting, using Lighting Effects.

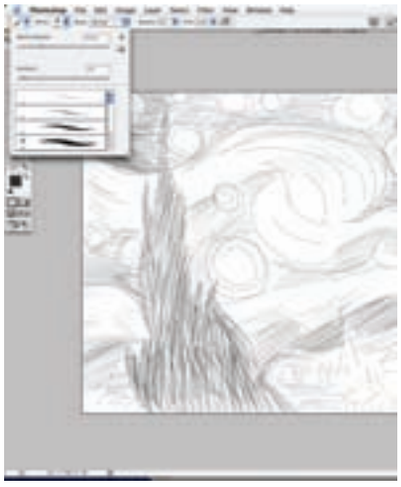
TRACING THE BASIC COMPOSITION

Get some shapes on the canvas ready for paint

01 **Inspiration source** Open a new file in the horizontal format of the original and name it. As you will need to refer to Van Gogh's original painting throughout; go online and search for a large file of Starry Night. The higher quality will be of use later when zooming in for detail. Copy and paste the original into the main file. In the Layers palette, go to Duplicate layer>New.



02 **Guide drawing** Choose the Pencil Tool and set to 4px, 50% hardness and 100% opacity. As you look at the original, use the pencil to draw outlines of the original composition. If you have no confidence in your drawing ability, there is an easier way. Set the painting layer's opacity to 30, select the drawing layer and use the Pencil Tool to follow contour lines, starting with well-defined areas.

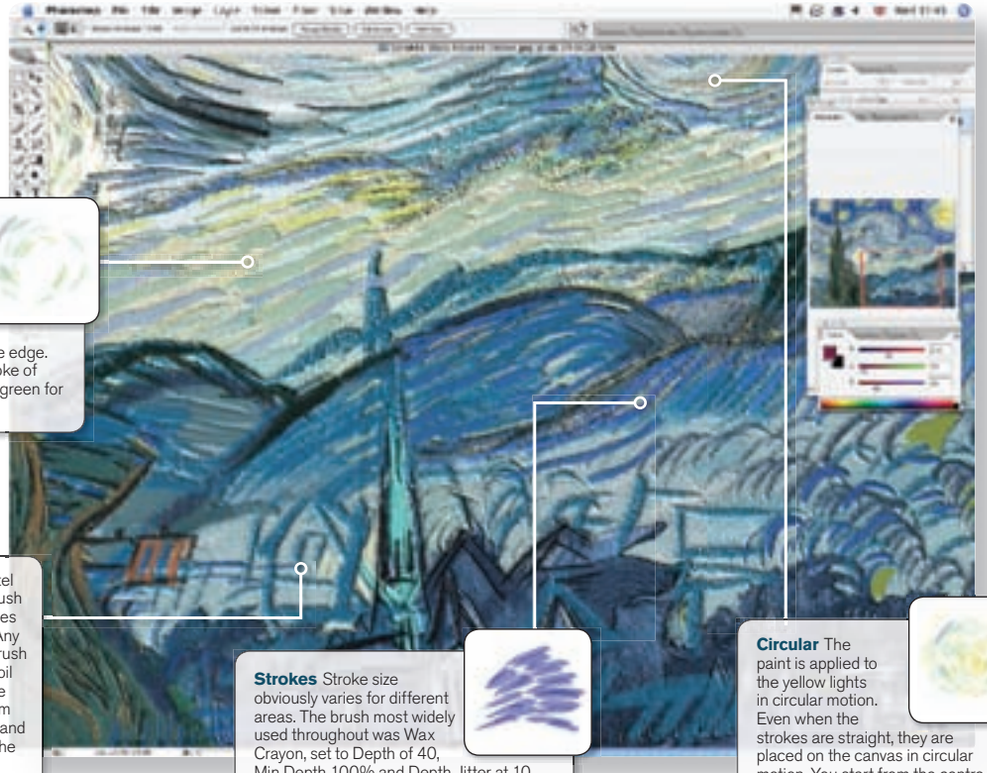


03 **Shadows and light** To give the drawing more depth, we need to fill in the dark areas and highlight the brighter. Choose a 46px pencil at 50% hardness and 30% opacity, and start filling in the dark areas like tree and sky. You might find this task easier to execute with the Brush Tool, set to 55 and at 30% opacity. When you finish, turn off the original painting layer to reveal your filled-in drawing of Starry Night.

Using brushes to build up the image

A variety of brushes are used to get that Van Gogh style

Using the right brush is essential when trying to emulate a painting style, so it's worth putting in the effort to get things just so. Here's a look at the ones we used



Add depth Create the illusion of depth even before you add texture to the finished painting. Apply the main stroke, than select a shade slightly darker and apply to the edge. Here we have also used a stroke of white colour at the end of the green for the same effect.

House stroke Pastel Medium Tip is the brush used for the black lines around the houses. Any lightly textured dry brush would do, as well as oil with small tip. Sample the intense black from the original painting, and contour the lines of the scanned houses.

Strokes Stroke size obviously varies for different areas. The brush most widely used throughout was Wax Crayon, set to Depth of 40, Min Depth 100% and Depth Jitter at 10. Control is set to Pen Pressure and so responds to the pressure that's applied while painting.

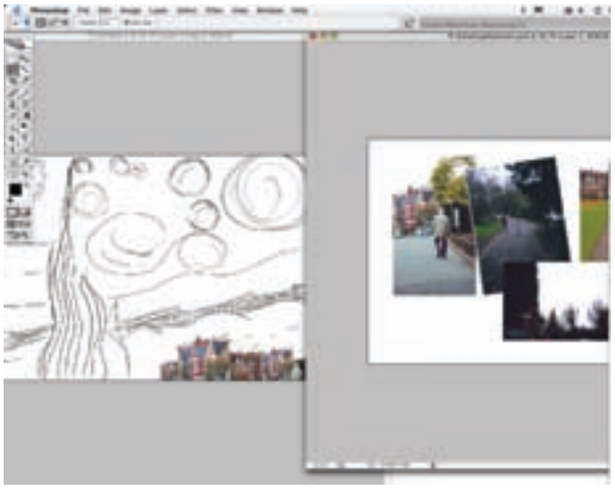
Circular The paint is applied to the yellow lights in circular motion. Even when the strokes are straight, they are placed on the canvas in circular motion. You start from the centre heading outwards, with stroke colour eventually changing to dominant blue of the outside.

Expert Tip

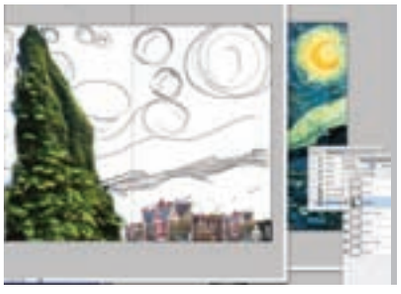
Digital creativity does its best to imitate real life; it is therefore beneficial to examine various aspects of real life painting processes. Bear in mind that paintings are usually multi layered, with different colours and shades interacting with one another. This creates visual richness and also applies to Van Gogh's unique style. When using a digital paint application, always build up the image gradually. This will allow greater sensitivity and give greater dynamics.

NOTES | VAN GOGH ONLY SOLD ONE PAINTING WHILE HE WAS ALIVE

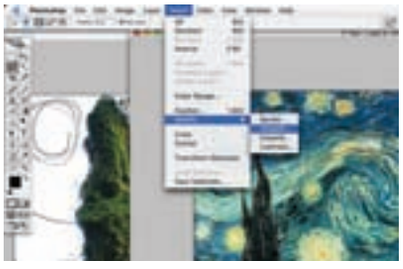
04 **Get together** Rather than search for a picture that matches Starry Night's composition, we have gathered several snaps as our source imagery. Each one contains items that loosely resemble the original (like trees and houses). Open the selected snaps from the magazine's CD and save each snap as a separate layer. Name each layer to describe snap content, bearing in mind that this is merely a temporary 'storage' file.



05 **Compose yourself** Some parts of our image will be painted directly onto canvas, where others are based on photographs. With a selection tool of your choice, select the houses in the snaps and paste into your main canvas. To access a layer without using the Layers palette, try selecting the Move Tool and press your mouse/stylus on the image. A list of layers appears for you to select one.

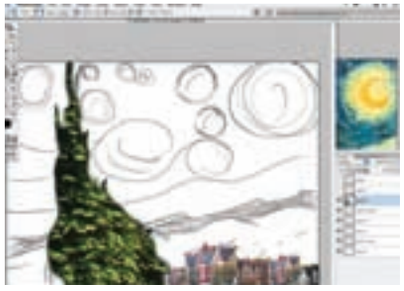


06 **Transform** Copy and paste the selection into the drawing in the main image, or simply drag your selection. Place houses loosely at this stage and save each transferred selection as a separate layer. Use the Transform Tool to create smaller houses and spread according to drawing lines. Great accuracy is not essential as these are going to be covered in thick paint.



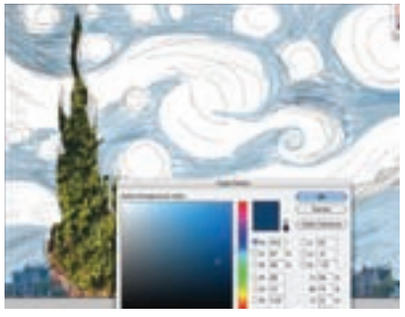
07 **The tree** The ominous tree adds eeriness to the image. Its prominent shape plays an important part in the composition so should be copied accurately. Use the Magic Wand Tool to select the tree in Van Gogh's original. Go to Select>Modify>Smooth, set the Sample Radius of 4 to smooth the selection out. Select the Lasso Tool and while pressing Alt, delete unwanted parts of the selection so only the tree remains.

08 **Tree transformer** Drag the selection onto the main drawing file. Go to Select>Transform>Selection and adjust the size and proportions of the selection to fit the original drawing guides. Save the selection and name it as Tree Selection.



09 **Tree shape** Copy and paste the tree snapshot into the drawing image. Adjust size to fully cover the drawn tree area. Go to Selection>Load Selection and choose the saved tree selection. With the tree snapshot layer selected, and the tree selection showing, go to Inverse, set a Feather of 0.2 and cut. You should now have the exact shape of the original tree.

10 **A spot of colour** It is time to add colour to the drawing. The end result will be made of several paint layers so this is the first of many. Use the original painting to source and sample colours. Select a brush and loosely apply paint to the drawing. Work methodically starting with the blue sky and cover all blue areas.



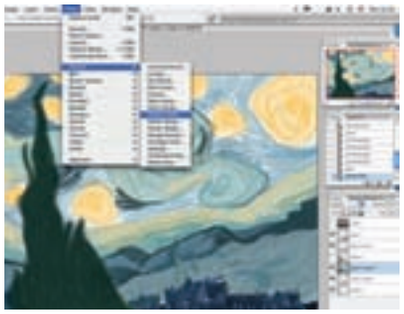
11 **Colour palette** Open the Color palette to choose darker shades of blue for darker areas. When you have finished covering blue parts of the image, use the Color Picker to sample yellow in the original painting and repeat the process. Again, start with pale areas and gradually move to darker ones.

Alternative painting method

We've used alpha channels to build up texture, but if you don't want to get involved with them, there is an alternative. Start with your main picture. Go to Layer>New Fill Layer>Pattern to create a Pattern fill layer. Set blend mode to Overlay. Make a ground layer which will be your canvas. Fill with white and turn the visibility off. Now make a new empty layer (this is your painting layer). You should have four layers: your original image, a pattern fill layer set to Overlay mode, a white layer with visibility turned off and a completely empty layer. Select the Smudge Tool and pick a natural media brush. Set Mode to Normal, Strength to 100% and make sure Use All Layers is on and Fingerpainting off. Paint away. To add texture, select the painting layer, create a new layer and merge. Desaturate, apply the Emboss filter and set blend mode to Overlay.

START TO BUILD UP THE EFFECT

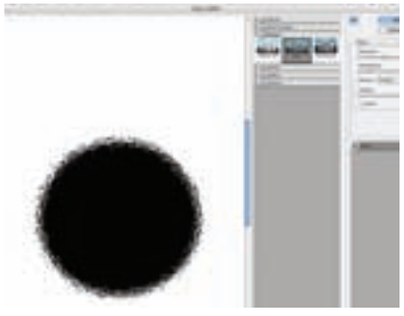
Use filters to help achieve the Van Gogh look



12 Build the style Palette Knife, Twirl and Paint Daubs are effects applied lightly to the image for a hint of the Van Gogh style. Apply as much or as little of these effects as you see fit. Go to Filter>Artistic>Palette Knife and try the following settings: Stroke Size: 8, Stroke Detail: 4, Softness: 8 and apply to the entire image.

13 Twirl The Twirl filter is applied gradually to sections of the image. Use the Marquee selection tool to select part of the picture. To better judge the effect, choose an area that includes some edges. Go to Filter>Distort>Twirl and set the Distortion angle to 90° and apply. Move the selection over other parts of the image and apply. To reapply, press Ctrl+F.

14 Paint daubs Go to Filter>Artistic>Paint Daubs and try the following settings, Brush Size: 1, Sharpness: 5, Brush Type: Wide. Set the preview screen to 100% to fully see the effect. Let your eye be the judge of how strong the effect should be.



16 Beaming lights Apply the Glass effect for the Van Gogh-like streaks around the circles. Use the Elliptical Marquee tool while holding Shift to draw a circle. Click the Quick Mask mode icon, go to Filter>Distort>Glass. Set Texture to Frosted, Distortion to 5 and Smoothness to 3. For Scaling try 185% to maximum.

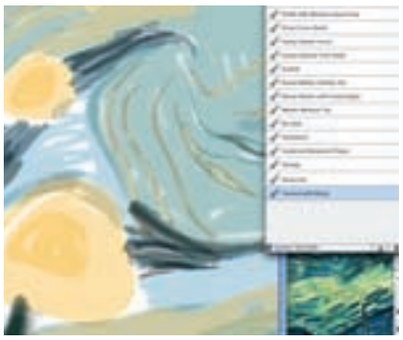
17 Colour build up Continue to build up colour in the image, referring continuously to the original. Follow the Van Gogh style, which consists of a multitude of brush strokes. Start with one colour brush to cover an area. Now move to another area of the same colour until all parts of the same colour are covered in strokes. Go back to the first area covered, change Colour mode to Darken and apply strokes to the ends of previous ones. This helps create the illusion of depth.

18 All in the stroke Another Van Gogh signature is the direction of strokes. There is movement in the painting with strokes at different areas, collectively 'heading' in a particular direction. Apply the strokes with this in mind while constantly referring to the original for inspiration. Note that some of the strokes are short while others are long and curved.

20 Tree highlights The last item to colour is the tree. Here the strokes are very long and the application is not as intense as in other areas. Sample shades in the original and apply strokes over the existing green photo. Start with greens, and build your way up through brown and black. Note that there is less layering here and each stroke is made of one colour.

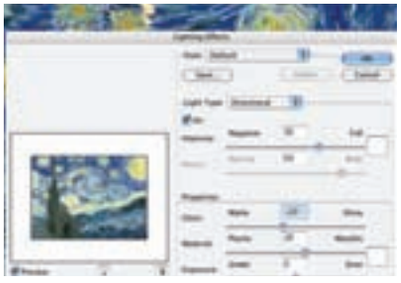
21 Fully covered Apply paint to thoroughly cover the image with the distinctive strokes. Follow the direction and flow of the original as you sample colours and apply. If you're using a graphics tablet, vary the angle and pressure sensitivity according to need. Note that Van Gogh's brush is loaded with colour giving a 3D like effect. We will re-create this effect using filters.

NEXT MONTH | WE TRY OUR HAND AT CREATING AN IMAGE IN THE STYLE OF SALVADOR DALI



15 **Brush** Select the Brush Tool. Click on the brush icon at the top left of your screen or Tool Presets on the top right, and select Texture With Brush. Now open Brushes and set the different parameters to design your brush. Set Mode to Multiply and activate Wet Edges.

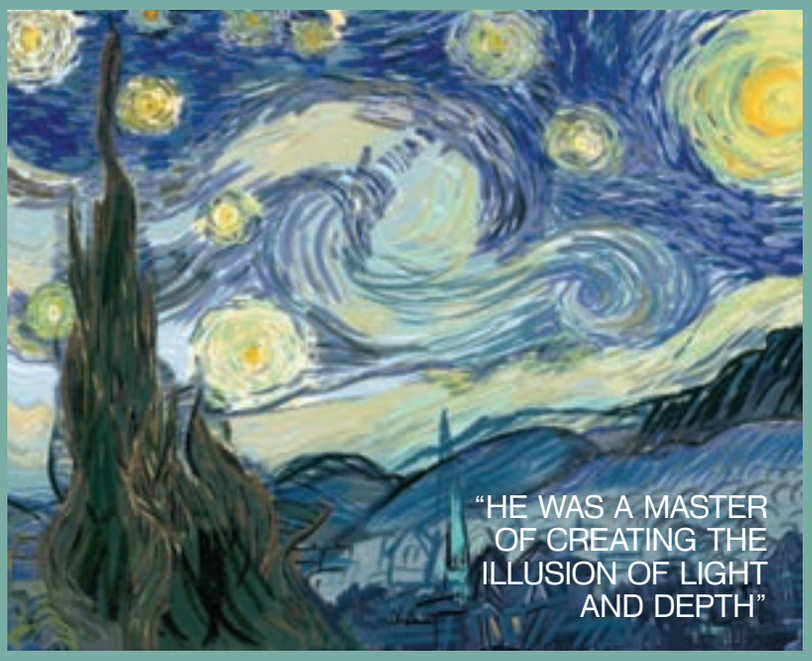
19 **Shining lights** With dark and light areas covered, move to the circular light sources. Note the motion in Van Gogh's application as strokes are applied in circular motion going outwards. A circle is made of one dominant colour, in various shades, in addition to odd strokes of a different colour.



22 **Texture and depth** Select your main painting layer containing the complete painting, and go to Filter>Lighting Effects. Choose Directional as the Light type, and then drag the direction source dot to adjust intensity. Choose Alpha Channel from the Texture Channel list, and set Height to 12, set Gloss, Material, and Exposure to zero, and apply. You're done!

Expert Tip

The brush strokes are an integral part of Van Gogh's style and if these are wrong, your whole image will look out of whack. Thankfully his brush strokes were so prominent they're easy to see how they were done. Strong, fluid motion is the name of the game, with wonderfully expressive curves and loops. Although using a Wacom graphics tablet is the best way to go about this, you can get away with using a mouse because there is so much movement in the strokes.



VAN GOGH'S LIFE

A profile of the Dutch master

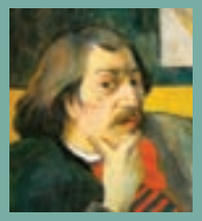
Van Gogh's style is often referred to as Post-Impressionist, but in actual fact this was never a coherent movement – it was more a broad term for art coming out of Impressionism or reacting against it.

Van Gogh was in fact influenced by the Impressionists as a young man, but after moving to Paris in 1886 he began to move away from the naturalistic flavour of Impressionism and started to use colour for its expressive possibilities. It wasn't long before he settled on his signature style; the broad, vigorous and swirling brush strokes.

Van Gogh's style also meant he could create a staggering amount of pictures in between bouts of mental illness. He once painted more than 200 canvases in just 15 months, but in 1889 he had an argument with Gauguin that resulted in the infamous ear episode. In May of that year he entered the St Rémy asylum where he continued to paint, and is where he painted Starry Night in 1889. He died a year later from a self-inflicted bullet wound.

While he was staying in Paris, Van Gogh knew and worked with other artists from the Post-Impressionist era, such as Gaugin, Degas and Toulouse-Lautrec. Although each of these artists worked in a varied range of styles, they all shared a common ideal – to move away from descriptive realism and into the territory of ideas and emotions. For Van Gogh, this was achieved in his strokes, which were forceful and repetitive. He was a master of creating the illusion of light and depth, using precious few light colours in dark areas. Although he has become infamous for his mental state of mind, he truly was a style revolutionary.

Self Portrait


Gauguin

Degas

Toulouse-Lautrec

BRUSH PALETTE

Digital Painting

Brushes can be used in a variety of ways to create different looks and effects as seen here giving the impression of paint

Photoshop File Edit Image Layer Select Filter View Window Help
Small bites You need to keep your strokes small when working in this style, otherwise you'll end up with a blurry mess.
Get the colour down To start off, use a large brush and take advantage of the broad strokes to lay down the base paint.

The Brush Tool offers you a wide scope of creative options, and can be used in a variety of ways. You can use it on its own to create a stroke of colour on a blank document, or you can apply brush settings to other tools and control how they work. The Brush palette is where the real magic happens, though, because it's the place for you to control the look of the brush. In addition to deciding which brush you want to use from the many presets, you can also edit a brush's behaviour and create a completely new brush from scratch.

In future issues, we'll explore what can be achieved in the Brush palette, covering all the options and explaining how they can be used in your creative workflow. To kick off, though, we're going to look at how it's possible to get the look of paint using the Natural Brushes preset. When combined with the Smudge Tool, you can quickly turn a photo into a rich, textured work of wonder. It's a similar effect to when artists work wet-on-wet with acrylics or oils, because each brush stroke picks up paint from previous strokes, giving a mixed, thick result. The Smudge Tool picks up on the colours in the photo and applies the brush settings to give the thick paint effect. It's the technique we used to create this issue's cover, and is all explained below…

Prepare the image

Simulate the effect of canvas

First load a photo and boost the overall Hue/Saturation. This makes the image more vivid, which is more in keeping with a painting, rather than the 'real' tones of a photograph. Next add a new fill layer with light gray colour (50%), and add noise to this layer and set its blending mode to Overlay. This noisy layer adds irregularities on top of the original image. Create a new fill layer over the noise layer and fill with the colour you want for your base canvas. Now create yet another new layer (this is where you'll be painting), turn off the canvas layer and select the Smudge Tool. With the Pressure set to 100%, Finger Painting set to Off and the 'Sample All Layers' option turned on, you are now ready to paint.

Get the paint on

Big strokes is the order of the day

Click on the 'smudge tool', and go to the brushes icon on the top left of the tools window. Choose a Charcoal brush from the Natural Brushes preset list. Choose a fairly large brush and using tiny strokes drag to cover the areas. Keep resampling, to give this 'brushing' effect.

NOTES | YOU CANNOT APPLY LAYER EFFECTS AND STYLES TO A BACKGROUND, A LOCKED LAYER, OR A GROUP

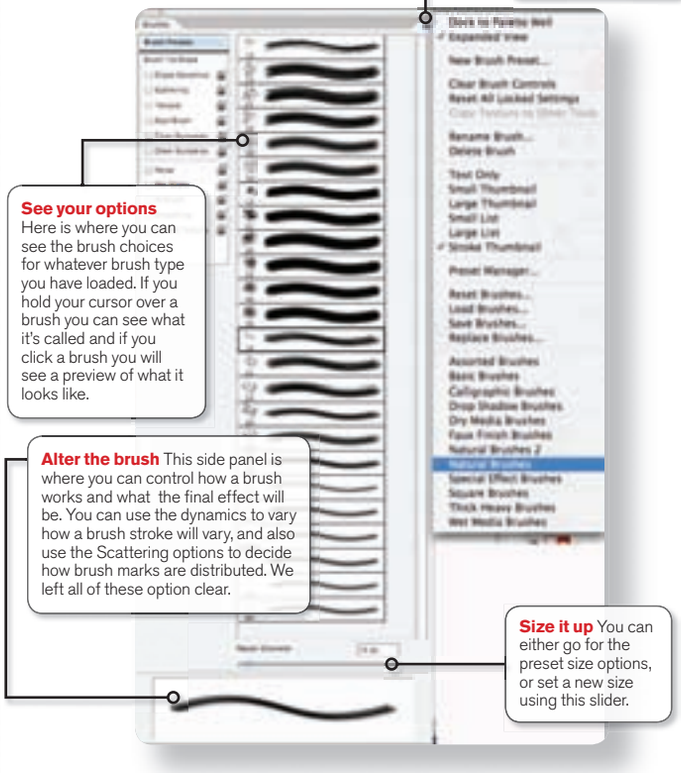
Shrink things down When you get to detailed areas, go for a small brush size. This ensures you keep the detail and add definition to your painting.

Using the brush palette

Find your way around

The Brushes palette holds everything you need to control how a brush looks and behaves when it's applied to the canvas. We're going to have a thorough root around in here over future issues, but for now here's a look at what it needs to be set at in order to create the 'wet-on-wet' paint effect we have here. Plus, it's in here where you can set the 'Brush Dynamics' options which determines how a graphic tablet and pen uses the brush.

More brushes please By clicking on the arrow at the top right of the Brush palette, you can access the other brush types. We went for Natural Brush, but we'll be looking at the other options in future issues.



See your options Here is where you can see the brush choices for whatever brush type you have loaded. If you hold your cursor over a brush you can see what it's called and if you click a brush you will see a preview of what it looks like.

Alter the brush This side panel is where you can control how a brush works and what the final effect will be. You can use the dynamics to vary how a brush stroke will vary, and also use the Scattering options to decide how brush marks are distributed. We left all of these option clear.

Size it up You can either go for the preset size options, or set a new size using this slider.

Sample often

Keep picking up

The best way to paint with the Smudge Tool is to constantly keep resampling colour from the photo. You can see how this technique created the hands of our image. This ensures you don't lose any definition.

Getting closer

Changing brush sizes to suit

Use a large brush for the bigger areas, but then downgrade to a smaller size when it gets to the fine detail, as with the eye area. Make sure you stay within the same brush family, though, or it will look a mess.

Leave it out

Let the photo shine through

For an interesting effect, you can leave areas unpainted. This means that the original photo peaks through gaps, helping to give the impression of depth. If you turn off the main image, you can see where you've left gaps. Here you can see where they're dotted about.

NEXT MONTH | HOW TO GET A PASTEL EFFECT WITH BRUSHES

BELOW | PHOTOGRAPH AFTER APPLYING EFFECT

Make dazzling duotones

Duotones are a quick way of adding impact to a photo. Here's a look at how they're created

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

About 20 minutes

YOUR EXPERT

Jo Cole

ON THE CD

Starting flower image

When done well, monochrome shots can be jaw-droppingly gorgeous. The best ones are oozing with drama and impact and make a very handsome addition to any photo frame. However, duotones can be even more impressive. Instead of straight black and white, a colour tint is added to produce a richer appearance. A lot of black-and-white fine art photography books are actually printed as duotones of black and grey inks to increase the tonal range. Adding duotones in Photoshop is quite straightforward to do, but there are a couple of things to watch out for. For starters, you shouldn't avoid the curve adjustments. This controls how much of the colour tint will be injected into the highlights, midtones and shadows of the image. Secondly, if you're sending your image to a professional printers, you will need to assign separate screen angles, from the Output options in the Print with Preview window, but this is for a future tutorial. For now, let's get started with creating beautiful duotones for printing at home.

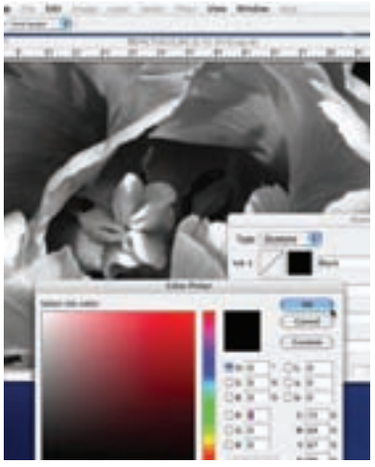
ABOVE | PHOTOGRAPH BEFORE APPLYING EFFECT

GETTING READY TO DUOTONE

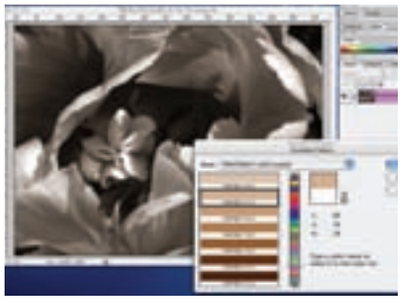
Prep the image for the duotone effect to be applied

01 **Go grey** Open up duotone_before.jpeg from the CD-ROM and load it into Photoshop. The first job is to convert it to greyscale. You have to do this to access the duotone option. Before this, go to Image>Adjustments>Shadow/Highlights, and set Shadows to 4 and Highlights to 2. Now go to Image>Adjustments>Duotone.

02 **Double trouble** When the Duotone Options window opens, it will be set for a monotone image. To change this, go to the pull-down Type: menu and pick Duotone. You also have the choice of Tritone (three colours) and Quadtone (four colours).

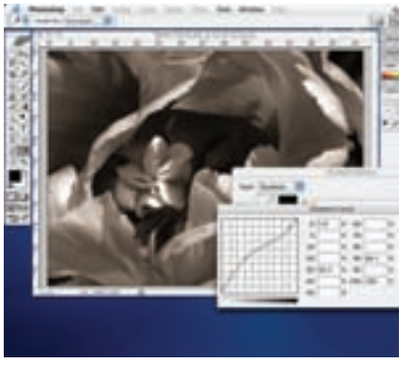


03 **Pick your inks** Ink 1 is set to black by default, and we'll keep with this seeing as how most duotones use black and one other colour. If you do want to change the colour of Ink 1, however, just click the black square and pick a new colour from the Color Picker. The box with the diagonal line is called the Curve Box. This allows you to set how the colour is distributed within the highlights, midtones and shadows.

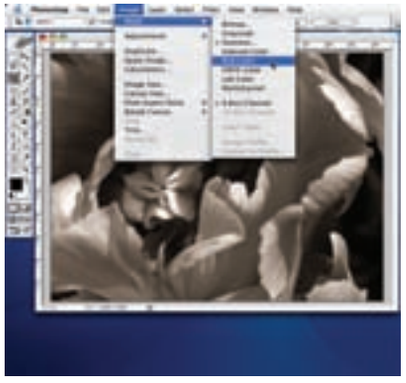


04 **Ink number two** Now onto the fun part. To choose a Pantone colour for Ink 2, click on the white square. You'll then see a list of Pantone colours, because it assumes you're printing to a professional press. Scroll through the colours and decide on one you like. We've gone for Pantone 727C. Click OK.

05 **Curve time** Now you get to decide how much of your second ink colour appears in the shadows, midtones and highlights. Click the Curve Box next to Ink 2. At the moment the curve is straight, which means an equal amount of colour and black will be distributed. The % areas are the percentage of ink being distributed – so 0% is the highlights and 100% is the shadows.



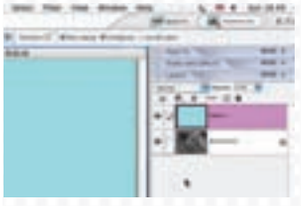
06 **Play with your colour** Here we've adjusted the 0, 30, 90 and 100% values. This was done by dragging the curve, but you can also manually type in a number to the fields. When you're happy, click OK.

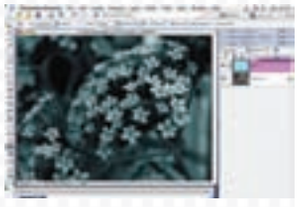


07 **Save and print** When you're happy with the effect, click OK in the Duotone Options window. You can now save your image as an RGB and print it straight out.

The Photoshop Elements way

There's no dedicated duotone option in Elements, so you need to be a bit savvy with blending modes. Start by opening your image in the Elements software. Convert it to greyscale and then back to RGB. Now create a new layer and fill with the colour you want your 'duotone' to be. Pick Color Burn from the Blending Modes menu and then use the Opacity slider to alter how strong the second colour is.





NOTES | IF YOU DON'T WANT TO WORK WITH PANTONE COLOURS, CLICK THE SQAURE ICON TO SWAP TO THE COLOR PICKER

THE BIG TECHNIQUE

As you work your way through all of the tutorials in the magazine, you'll notice one thing – every single one of them uses layers somewhere along the line. Layers allow you to break down your image into separate components, and work on each part without disturbing the others. In areas of an image that are transparent, you can see through to the layer below. As well as allowing you to work on parts of the image in isolation, layers also let you alter the composition of an image by rearranging their order. You can create adjustment layers to make edits without making permanent changes to the image, and apply special effects to layers from the Styles feature. To make sure your layers don't get in a wild and unruly state, you have various management choices to help organise matters. Read on and discover how you can gain perfect control over your image by savvy use of layers.

Layers are a vital part of your creative experience and can save you much anguish. Read on for our guide to your layer options and how to use them in creating an image

Understanding layers

Create and view layers

Start off on the right foot

When you create a new layer, you can either make a clean layer or one that duplicates existing content. New layers appear above all the existing layers, although you can change the order. To create a new layer, click the New Layer button in the Layers palette. If you Option-click (Mac) or Alt-click (PC) on the New Layer button, you can give the layer a name and specify other options such as blending mode and colour. If you want to create a new layer that has the same content and effects as an existing layer, drag the layer to copy onto the New Layer button.

Viewing layers

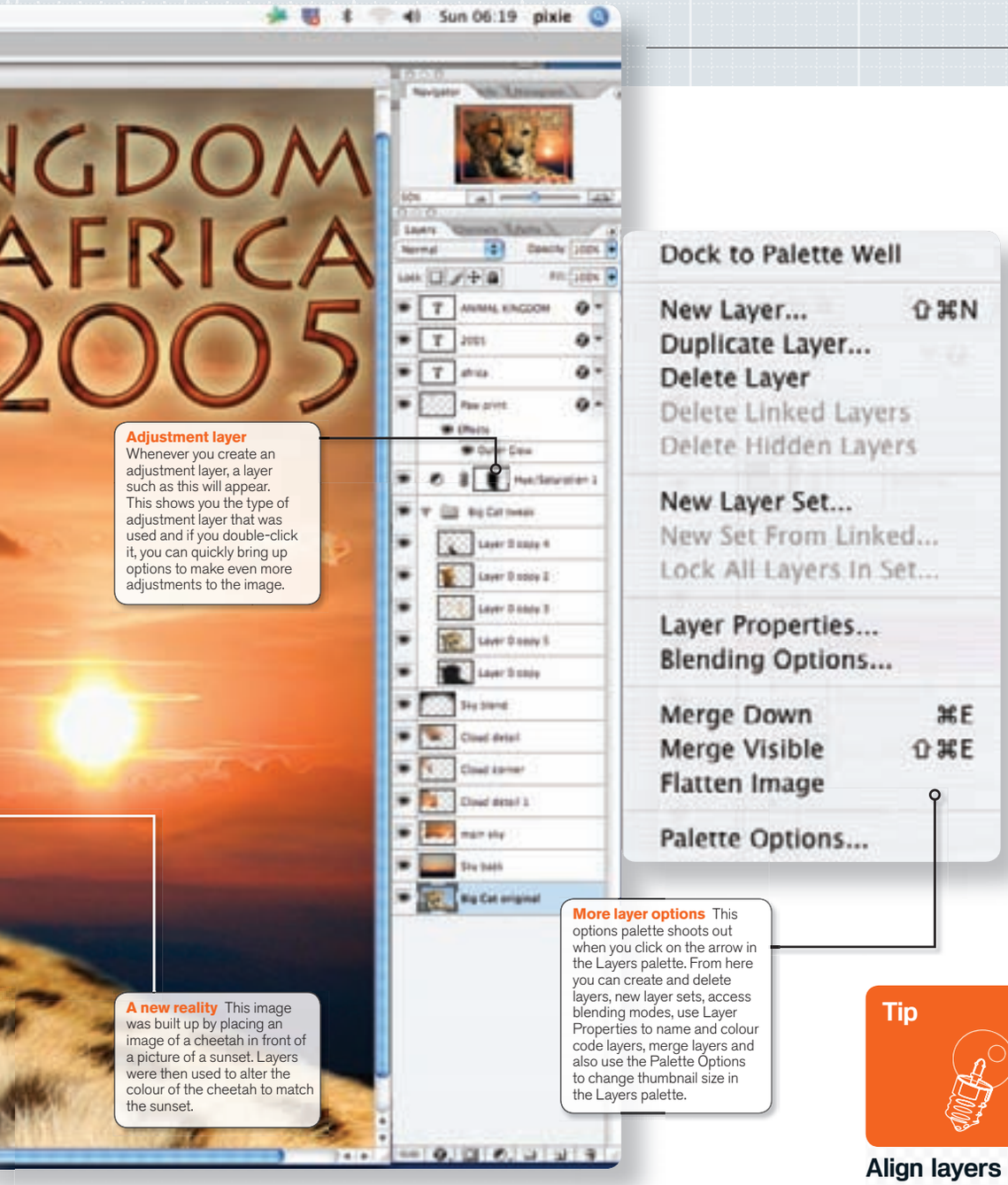
Because each layer helps build up an image bit by bit, it can get confusing to see what you're working on. To simplify matters you can turn the visibility of a layer on or off. This is done by clicking the little eye icon. If it's there, you can see the layer, if it's not the layer has been turned off. If you have a layer set you can click the arrow to see the layer that make up the set.

Manage layers

Get things on track

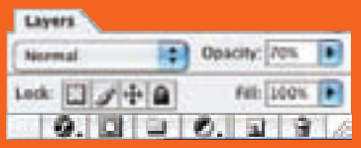
To name a layer, double-click it in the Layers palette and then type in the new name. You can colour-code related layers by choosing Layer Properties or Layer Set Properties. If you link a layer, you can move their contents together and also copy, paste, transform and align linked layers.

TIP | TRY AND GET IN THE HABIT OF NAMING YOUR LAYERS AS YOU GO – IT MAKES THINGS MUCH EASIER


Sun 06:19 pixie
NGDOM
AFRICA
2005
Dock to Palette Well
New Layer... ⇧⌘N
Duplicate Layer...
Delete Layer
Delete Linked Layers
Delete Hidden Layers
New Layer Set...
New Set From Linked...
Lock All Layers In Set...
Layer Properties...
Blending Options...
Merge Down ⌘E
Merge Visible ⇧⌘E
Flatten Image
Palette Options...
Adjustment layer Whenever you create an adjustment layer, a layer such as this will appear. This shows you the type of adjustment layer that was used and if you double-click it, you can quickly bring up options to make even more adjustments to the image.
More layer options This options palette shoots out when you click on the arrow in the Layers palette. From here you can create and delete layers, new layer sets, access blending modes, use Layer Properties to name and colour code layers, merge layers and also use the Palette Options to change thumbnail size in the Layers palette.
A new reality This image was built up by placing an image of a cheetah in front of a picture of a sunset. Layers were then used to alter the colour of the cheetah to match the sunset.

OPACITY, FILL AND ICONS

You can get superior control over the look of an image by mastering the opacity options. These set how a layer reacts with other layers and can help you achieve intricate effects. You adjust opacity using the Opacity slider in the Layers palette. The lower the opacity, the more transparent the layer's pixels will be. Underneath the Opacity slider is a Fill slider. This affects any painted pixels in the layer or any shapes, but doesn't touch the opacity of any effects applied to the layer.



- Lock all transparent pixels
- Lock image pixels
- Lock the position
- Lock everything in the image
- Add a Layer Style
- Add a vector mask
- Create a new layer set
- Create a new fill/adjustment layer
- Add a new layer
- Trash

Select layers

On-the-fly selection

In older versions of Photoshop you can only select one layer at a time. In CS2, you can select multiple layers and move objects simultaneously. It's also possible to select a layer directly from the document window. Click the Move tool, and in the Options bar, check Auto Layer Select. Now click on the layer content you want to select.

Change a layer order

To alter the order of layers, click on a layer or layer set and then drag it to where you want in the layer stack. As soon as the highlighted line appears where you want the layer to be, let go of the mouse. Alternatively, select a layer, choose Layer>Arrange and choose the option.

Tip

Align layers

It's possible to align layers or their contents using the Move tool. You can align content to an active layer by linking the layers that need to be aligned to the active layer, or you can align content to a selection border by making the selection and then selecting the layer to align. Now go to Layer>Align Linked or Layer>Align to Selection and then pick the appropriate alignment option from the options.

Keep things together

As you work on a document, you'll quickly build up a fair amount of layers. To help organise these and help keep your sanity, you can create layer sets. Click the Create Layer Set button at the bottom of the Layers palette and then give it a name. Now drag any layers you want to include in the set into the folder. You can move and hide layer sets just as you can with layers.

NOTE | TO SEE WHAT EFFECT EACH BLENDING MODE GIVES, PAY A VISIT TO PAGE 60

CREATE AN IMAGE WITH LAYERS

How to construct a multi-layered image, apply a layer mask, and then add a text layer

By using layers and various tools, you can quickly build up an illustration full of effects, without breaking a sweat. You don't even have to be a great artist – organising the layers in the right way can give brilliant results and because you're using layers to make adjustments, you know that your original photo is safe. Over the next few steps, we're going to show how we took a picture of a cheetah, a picture of a sunset, got busy with a few layer functions and ended up with a scorching image.

01 The first image We've started with a colour picture of a cheetah. At the moment the blue sky is doing nothing for the exotic nature of the animal, so we need to introduce a bit of spice.

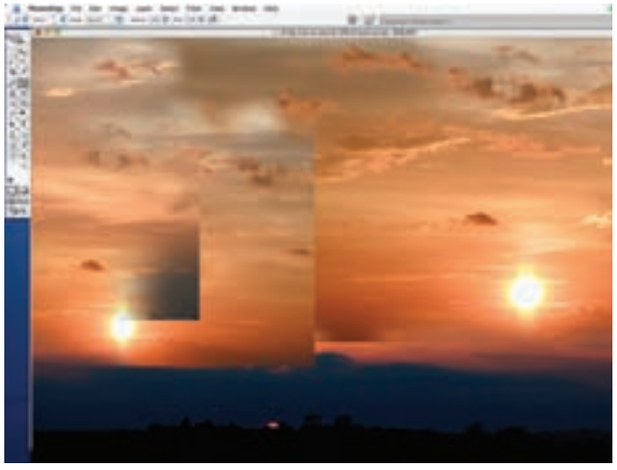
02 The second image It's time to bring in a dramatic background for the majestic cat. We opened up this sunset image and placed it on the layer a bove the one containing the cheetah. At the moment it's doing nothing for the cat except hide it from view. We'll sort that out shortly, but first we need more sky action.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 40 minutes

YOUR EXPERT
Mark Kendrick



03 More oomph We've added new sections to the sky to enhance it even more. Each of these new sections has been brought in on a different layer, to retain full control over them.

04 Final touches With all the sky elements in position, we then add a dark blend to the top, with the blending mode set to Multiply. This produces a darker base colour and is an excellent way of creating semitransparent shadows.

Adjustment and fill layers

Keep things safe

Adjustment layers are handy, because they allow you to play around with colour and tone without permanently changing the image. Any alterations you make reside in the adjustment layer, and the adjustment layer affects all layers below it so you can correct multiple layers from just the one. Fill layers can contain a solid colour, pattern or gradient and don't affect the layers below it. Create a new adjustment layer by clicking the icon at the bottom of the Layers palette and choose the layer type you want. For a fill layer, go to Layer>New Fill Layer.

Tool tip

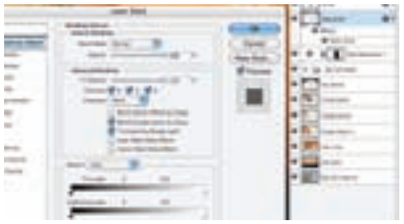
Rasterize layers

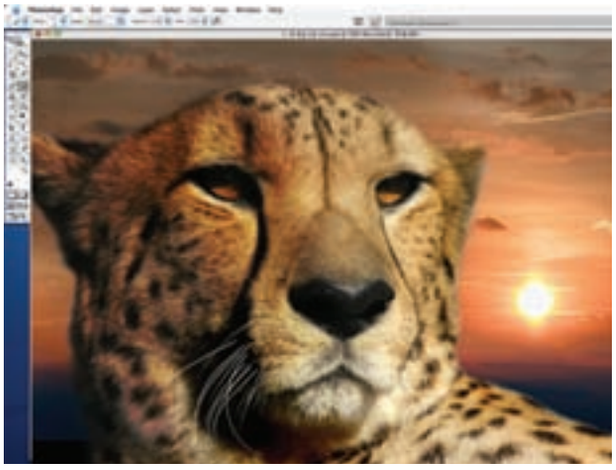
Some tools won't work on layers with vector data, so you need to rasterize the layer to make it flat. Select the layer to rasterize and go to Layer > Rasterize.

Layer styles

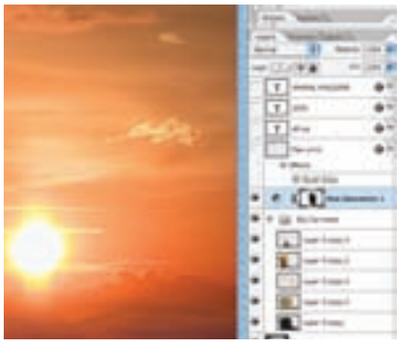
Feeling a little bit stylish

You can apply various effects to layer objects using the Layer Styles window. Accessible from Layers>Layer Styles, you can use this to add drop shadows, bevel effects, glow effects and more. The effects are linked to the layer, so any changes you make to the layer will also apply to the effect. When you add an effect, it will appear under the layer name. Applying multiple effects to an image creates a style, and you can save these. You can also save layer styles out as a normal layer and alter it that way. Select the layer containing the style you want to edit and then choose Layer>Layer Style>Create Layers. For a look at the drop shadow effect, turn to page 66.





05 Almost purrfect Our next job was to see to the cheetah. All of the layers with the cheetah adjustments were put into a layer set to keep them nice and tidy. The main edit made to the cheetah was darkening of the colours to make it look as though it was actually part of the sunset behind it. This was achieved through various blending modes.



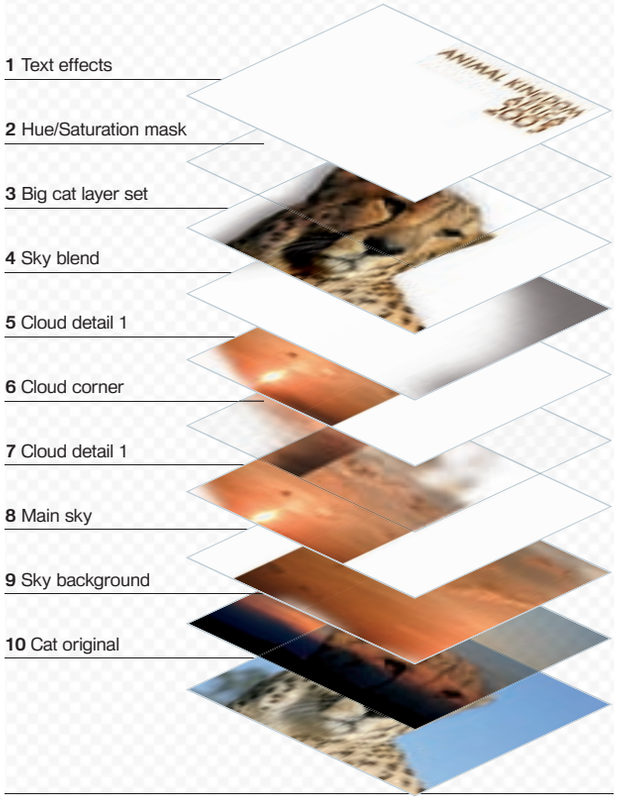
06 Final adjustments The sky just needs a bit more of a boost, but we don't want to adjust the cheetah any more. To fix this, we applied a layer mask to the cheetah so the sky could have a Hue/Saturation boost.

07 Add some effects We've applied some type on separate layers and also added a little paw logo to bring the whole image together. The text and logo looked a bit flat against everything else, so we applied different effects to them to add a bit of zing. And that's the image all finished!

The layer structure

How the image stacks up

Get a visual idea of how we used layers to build up our safari image, and how the placement helped the final effect



Smart Object layers

Make like a vector bandit

People using the Photoshop CS2 software benefit from the Smart Objects feature. This intelligent wonder allows you to treat a bitmap image in a similar way to a vector object. Usually when you scale an image down in Photoshop and then try to size it back up, the image goes horribly pixellated. By putting an image on a Smart Object layer, you embed the original picture information. This means that you can resize and image and keep the original quality. See page 54 for a full look at how they work.

Elements options

If you use the Photoshop Elements software, some layer options won't be available to you. For a start, there are no layer sets, and there are also no masking options.

Layer masks

Keep areas protected

Artists use masking fluid to protect areas of the canvas that they don't want to apply paint to. Layer masks work in a similar way by protecting areas of your layer. When you apply a mask, you can add effects without touching the pixels on the layer. If you like what you see, you can apply the mask to make the change permanent. If it all goes wrong, just remove the mask. When applying a mask, either use the Add Layer Mask options in the Layer menu or select the area in the image the mask needs to be applied to and then click the New Layer Mask icon in the Layers palette.

NEXT ISSUE | THE BIG TECHNIQUE FOCUSES ON THE SELECTION TOOLS

Merge images together

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
40 minutes

YOUR EXPERT
Ray Spence

ON THE CD
Shell and texture files

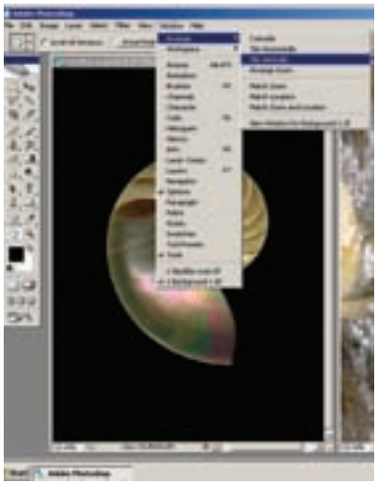
It's possible to combine any images together in any number of ways to make exciting and creative artworks. Using a humble flatbed scanner and various techniques, we show you how it's done

Even the most banal of objects can be transformed by viewing them with a creative eye. In this tutorial we will be taking a number of 'found' objects, and with the power of Photoshop, creating a new and exciting image. The basic starting point is the scanning of objects with a simple flatbed scanner. Many people overlook the fact that flatbed scanners – even at the lower end of the market – make wonderful copy cameras. As long as you are careful, almost any object that will fit on the plate can be scanned in incredible detail. Once you have started to work in this way, we can guarantee you will become a collector and horder of some strange and bizarre objects.

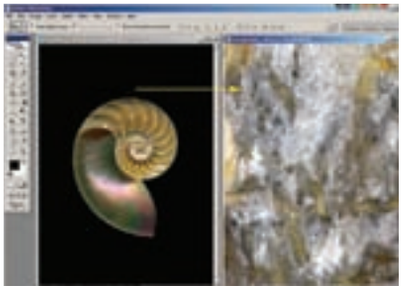
Be prepared for the puzzled expressions of your friends and family when you go out on such forays, however. These straight scans will then be selected using a variety of tools and blended together to make a unique image. Of course the techniques that you will be using could as easily be digital files from camera or scanned negatives – there is nothing stopping you from combining all media. Over the next few pages, we will show you how to transform your found objects using layers, Blending Modes and Layer Styles. By using Adjustment Layers we can modify this image to personal taste. The image can then be printed on any one of the wonderful fine art papers which are available to digital workers to complete the final effect.

ARRANGE YOUR OBJECTS

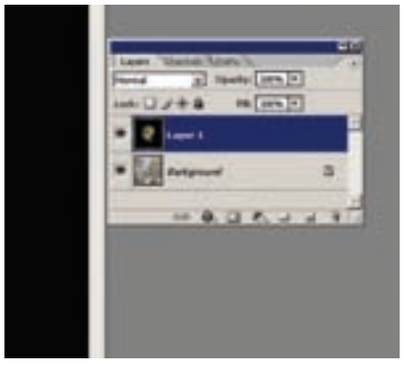
Gather your souce imagery and get it into Photoshop



01 Open and arrange images on the desktop Open the images Nautilus scan and Background 1. To make a number of images visible on the desktop and to work between them, use the Arrange facility found in the Menu. In this case, for two images, go to Window>Arrange>Tile vertically (CS and CS2.0 only; in PS 7 go to Window>Documents>Tile). When the Nautilus shell was scanned, the lid of the scanner was left up to create a black background. We'll see why in step 5.



02 Combining images With the Nautilus image selected, use the Move tool (V) to drag it on to the Background image. Keep the Shift Key pressed when you do this and the images will be perfectly aligned from the centre. You can now close down the original Nautilus file to save memory and double click on the Hand icon in the tool bar to increase the size of the combined image.



03 Make the layers work Open the Layers Palette. As you can see you now have two separate layers, but can only see the top layer which is obscuring the Background. We now need to make them both visible and blend the two.

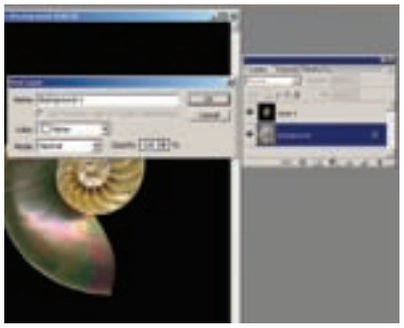
NOTES | FOR MORE INFORMATION ON BLENDING MODES, TURN TO PAGE 60

The magic of modes

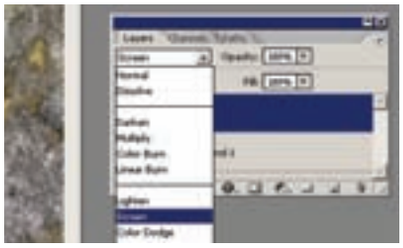
Blending Modes are to be found at the top of the Layers Palette. When using one or more layers they affect how one layer interacts with another. For example Lighten mode will look at a layer and compare all those below it and only show the lightest pixels, Darken mode will only show the darkest etc. Some can be a little confusing to work out, but the good news is that it is very easy to scroll through all the alternatives and see their effects within seconds. Once the Blend Mode is highlighted you can scroll through all the alternatives by either using the up and down arrows on the keyboard or if you have it, the scroll wheel on the mouse. It makes life so easy. The hard bit is deciding which effect you prefer.

BUILD UP THE LAYERS

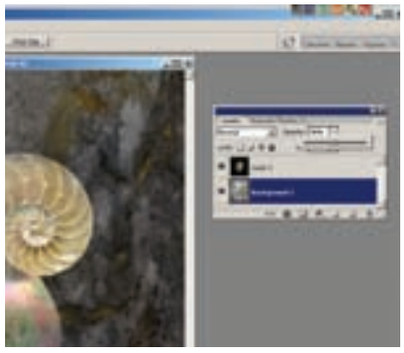
Start introducing blending modes to the image



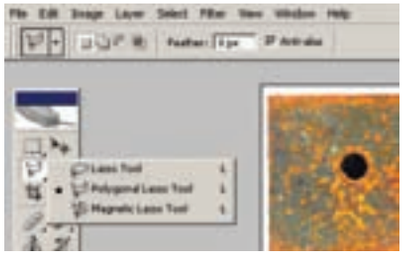
04 **Change the background** First we need to rename the Background in order to make it a Layer. Double clicking on the word Background in the Layers palette will open a New Layer box. Type in the name Background 1 and click OK.



05 **Start blending** Click on Layer 1 and select the blend mode from the Layers palette. These are great for combining images dependent upon their colour and tonality. A drop-down menu will appear and once one mode is selected, other modes can be viewed very easily by using the up and down arrows on the keyboard or scrolling with the scroll wheel on the mouse. By using the Screen blending mode only the lightest pixels will show.



06 **Tone it down** The blending effect has been a little harsh. To make it subtler, reduce the opacity of Background 1 to about 48%. This is why we renamed this layer. As the original Background, opacity would have been unavailable.



07 **Select the object** Open the Angle Iron image. This is a scan of some waste metal and needs to be cut out from its background. Select the Polygonal Lasso tool and click just inside the top left hand corner of the angle iron. This forms your first anchor point. With the Shift key pressed, click just inside the top right hand corner. Carry on around the inside of the shape until you return to the original anchor point. The selection you have made now has perfect right angles.

08 **Feather the selection** The selection we have made is very precise. We need to soften it slightly to help in our illusion of a realistic composition. In the Menu go to Select>Feather. Enter a Feather Radius of 2-3 pixels and press OK.

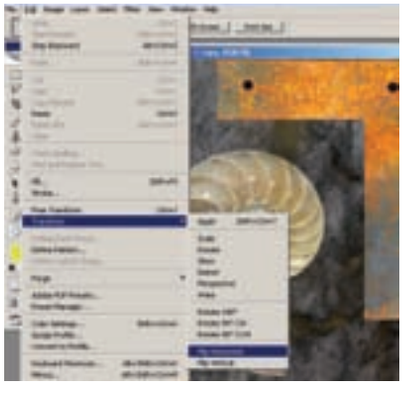
09 **Move to a new image** Tile the images as in step 1. With the Move tool selected, click inside the selection of the angle iron and drag it on to the combined image. You will see that it forms its own layer with a transparent background. Make sure this layer is moved to the top of the Layer stack by clicking and dragging the Layer2 in the Layers palette.

Tip

Duplicating options

Duplicating a layer can be achieved by first copying Control/Command C and then pasting Control/Command V. A quick way is to highlight the layer to be copied and press Control/Command J. To move a copied layer and keep it in registration, use the Shift key when dragging with the Move tool.

10 **Duplicate your layer** We are now going to duplicate the angle iron. With Layer 2 highlighted, use keyboard shortcut Control/Command J. You will see a Layer 2 copy has been produced.



11 **Flip it** Now the layer is nicely feathered and selected, we need to flip this new layer horizontally. Go to Edit>Transform>Flip Horizontal.

12 **Taking resgister** Move the Layer 2 Copy across to the left hand side. Hold the Shift key down as you drag it across. The two are now in perfect register.

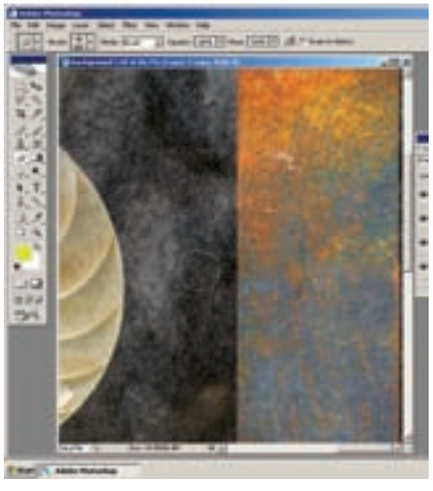
MERGE YOUR IMAGE'S LAYERS

Bring together the different elements

13 Merging layers The two angle iron layers can now be merged into one layer. With Layer 2 copy still highlighted, go to Layer>Merge Down from the menu bar, or from within the Layers palette by clicking on the arrow top right and selecting from the drop-down menu.

14 Flip the image again We are going to duplicate this merged layer. Use Control/Command J once again as in step 10. Now flip the new layer with Edit>Transform>Flip Vertical. Move the new layer down, once again using the Shift key to keep it aligned.

15 Join together The join between the upper and lower part of the frame is obvious. We want a seamless blend between the two. This can be simply done by selected the Eraser tool. Use a soft edged brush with a size of about 100 pixels. Gently brush across the joining line and you will see it merges perfectly. This is best done with the image zoomed in to about 100%. If you go too far just use Control/Command Z to backtrack.

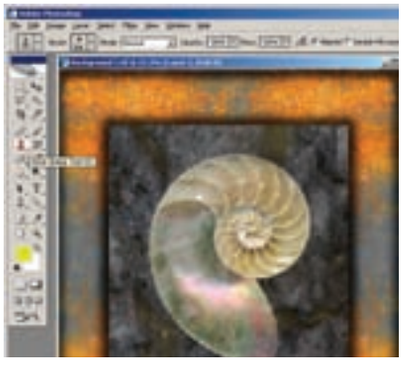


16 All seamless After some careful blending, you'll end up with a perfect blend between the two frames. Make sure you use a soft brush otherwise your blend may be too harsh.

17 Layer styles Now combine the frame into a single layer by Merging Down as in Step 13. We now really bring the frame to life and complete our illusion. At the moment the frame is pretty flat and boring. We can transform its appearance using Layer Styles. Click on the Layer Style icon at the bottom of the Layers palette to reveal a drop-down menu. Select Inner Shadow.

18 Shady dealings The Layer Style dialog box is pretty comprehensive, and many styles can be created. We want to create the illusion of depth and form in our frame. To do this we place shadow inside and outside our frame. Change the default settings of the Inner Shadow to Distance 0, Choke 46, Size 128. You will see the effect immediately.

19 Toning an image We are now finished, but as the image is still in Layers it can be manipulated further. Try making a toned image by adding an Adjustment Layer. Click on the Adjustment Layer icon at the bottom of the Layers palette and select Hue/Saturation. Tick the Colorize box and use the Hue and Saturation sliders to produce a tone to your own taste.



20 Filling holes Select the Clone Stamp tool with a soft brush, size 150pt. With the source pixels selected, start to gradually clone out the black holes around the outside of the frame. Once this is done, flatten the image and then save.

WEB RESOURCES

Source of inspiration

When it comes to making 'layered' effects that could be created by multi exposure and multiple printing, contemporary British photographer John Blakemore is a sublime example of what can be achieved. Do take the time to check out his work and learn from this 'modern master'. See **www.duckspool.com/duckspool/tutors/john_blakemore/john_blakemore.htm** for more.

NOTES | FOR MORE INFORMATION ON LAYER STYLES, SEE PAGE 66

PHOTOSHOP FILTERS

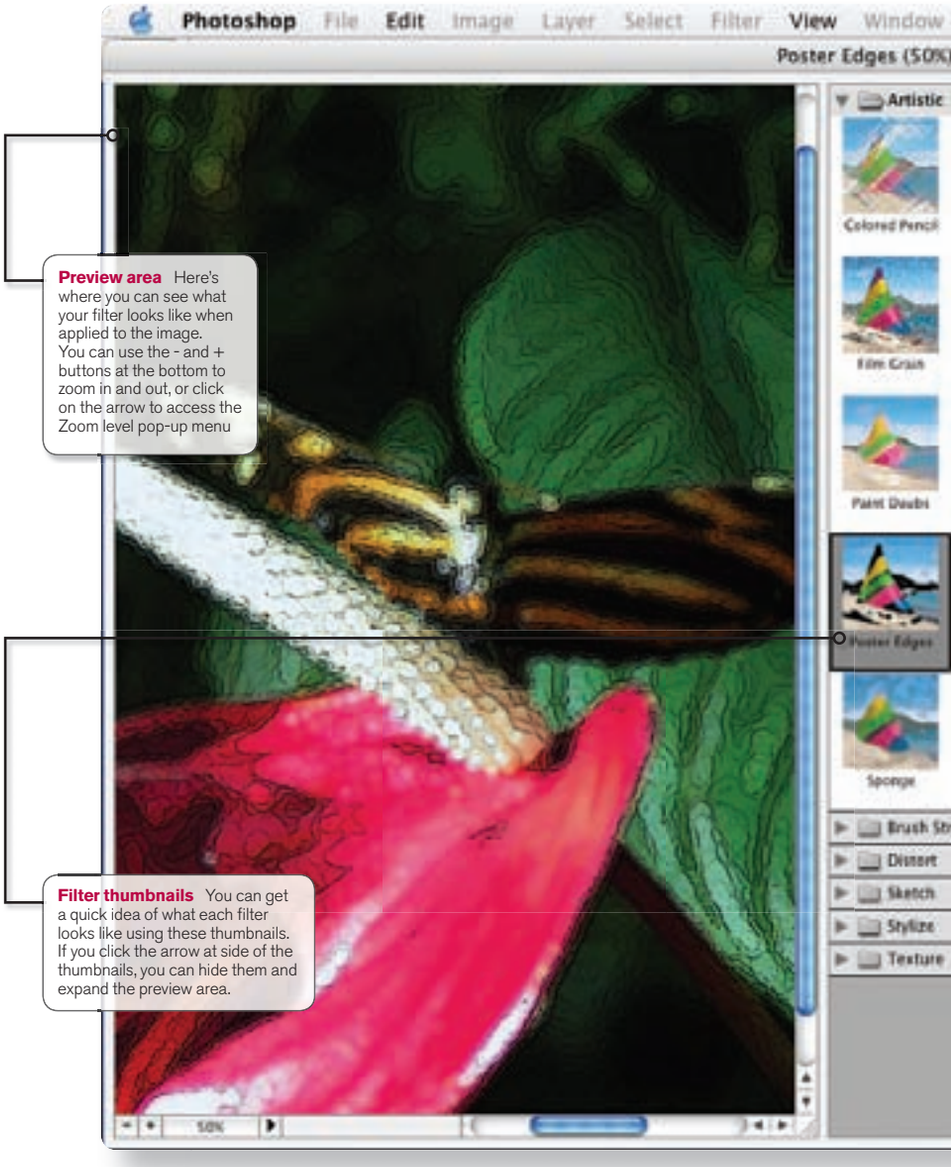
Artistic

Photoshop comes packed with a full complement of nifty filters that will transform your images. Each issue we'll look at these filters in detail, starting with the Artistic offerings

Filters are an excellent way of quickly applying an interesting twist to your images. With just a couple of clicks, you can make an image look as though it's hand painted, sketched, apply textures, make patterns and distort it beyond all recognition. Most filters have specific settings that give you even greater control over the final look, and when you find a particular pleasing effect, you can save it out to use in the future.

You can apply a filter to either an entire layer or a selection. If you choose a selection, you can apply a feather so that the transition between filtered and nonfiltered areas isn't horribly jarring. There are some limitations in what type of images you can apply filters to – they can't be used on Bitmap or Indexed colour images, and there is limited availability for Greyscale, Multichannel, Lab, CMYK, 16-bit and 32-bit formats. However, if you work with RGB images, you get the pick of them all. You can apply filters directly from the Filter menu, but a better way is to open the Filter Gallery. This gives you access to all the filters and in addition to previewing the effects, you can also apply multiple filters and change their order – think of it as filter layers.

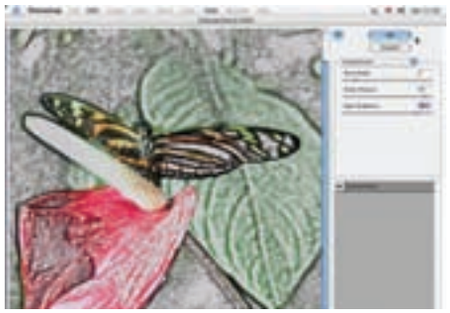
The first set of filters is the Artistic filters. These are perfect for giving traditional media effects and when coupled with a texture filter, can give the impression of paint on canvas. Once you get used to how the filters work with each other and how their different settings give different effects, you can use them as a viable artistic technique.


Photoshop File Edit Image Layer Select Filter View Window
Poster Edges (50%)
Artistic
Colored Pencil
Film Grain
Paint Daubs
Poster Edges
Sponge
Brush Strokes
Distort
Sketch
Stylize
Texture
50%
Preview area Here's where you can see what your filter looks like when applied to the image. You can use the - and + buttons at the bottom to zoom in and out, or click on the arrow to access the Zoom level pop-up menu
Filter thumbnails You can get a quick idea of what each filter looks like using these thumbnails. If you click the arrow at side of the thumbnails, you can hide them and expand the preview area.

Colored Pencil

Achieve a convincing crosshatching style

The success of this filter depends on what you have your background colour set to. Colored Pencil keeps important edges in the image, giving it a rough, crosshatch appearance. In the smoother areas, the background colours show through. If you have a horrendous backgrond colour set, this filter will look terrible. The Pencil Wdith slider adjusts the pencil strokes, and if you make various selections of the image, you can build up different effects. The Stroke Pressure dictates how much colour is picked up from the image. The Paper Brightness sorts out how much background colour shows through.

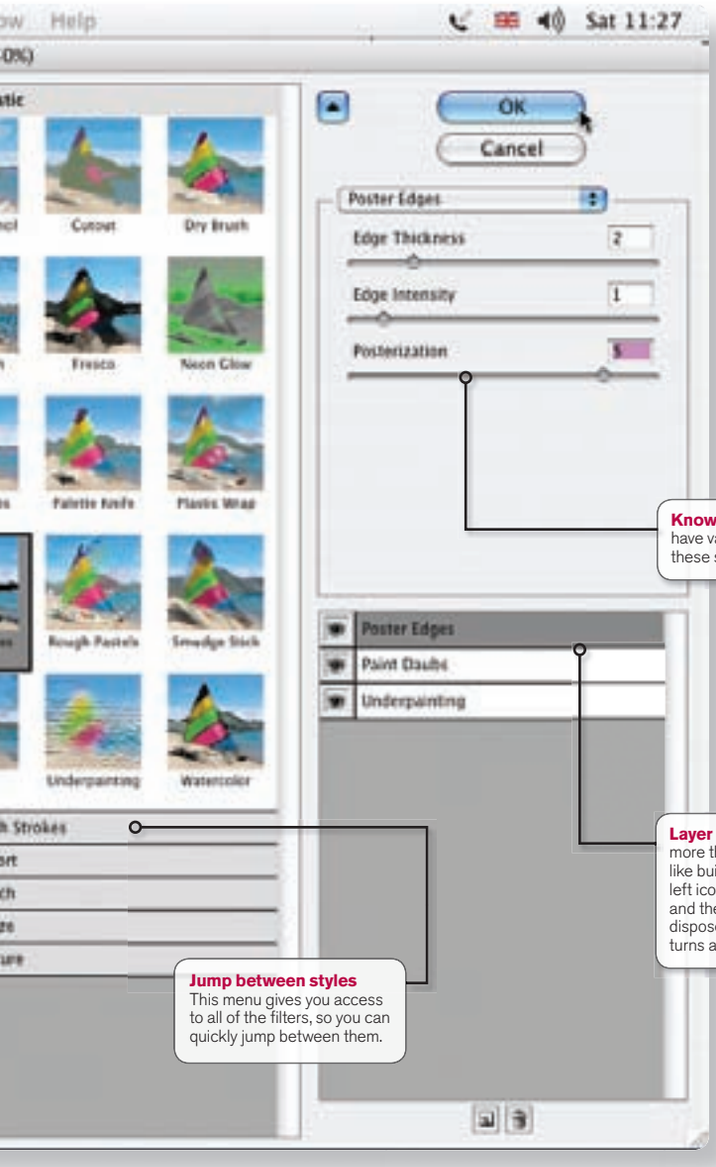


Watercolor

Automatic painterly effect

The Watercolour filter is a quick way of getting a traditional media effect. By playing around with the Brush Detail slider, you can determine how 'wet' the picture looks. Shadow Intensity lightens or darkens the image, while Texture gives a stroky, 3D quality.

NEXT ISSUE | A COMPLETE GUIDE TO THE BLUR FILTER

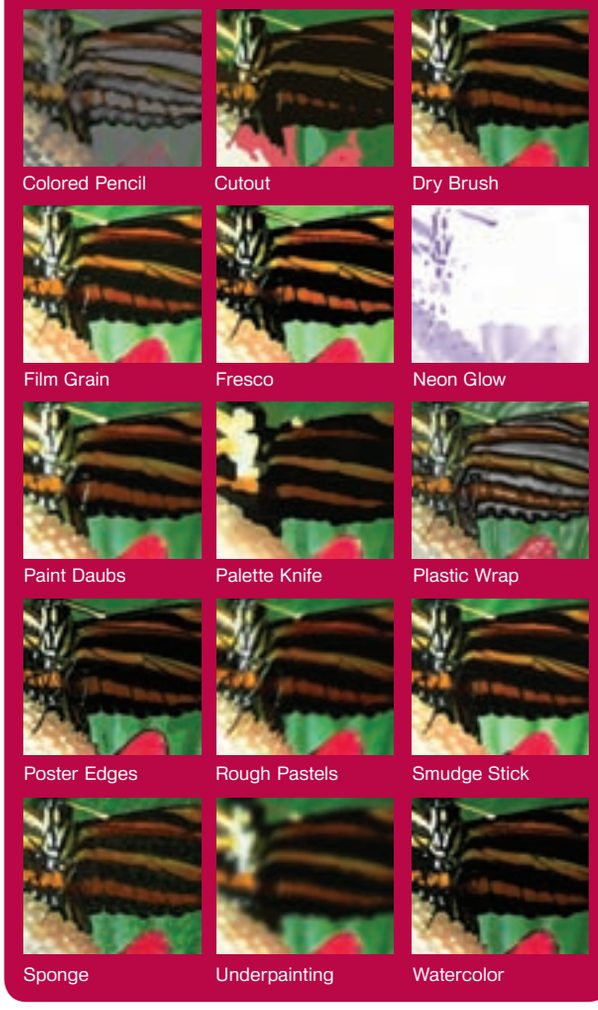

Help
Sat 11:27
OK
Cancel
Poster Edges
Edge Thickness
Edge Intensity
Posterization
Paint Daubs
Underpainting
Know your options Most filters have various settings, applied using these sliders.
Layer it up You can apply more than one filter, kind of like building up layers. Use the left icon to add another filter and the dustbin icon to swiftly dispose of one. The eye icon turns a filter layer on or off.
Jump between styles This menu gives you access to all of the filters, so you can quickly jump between them.

Tip

To enhance the artistic filter effects, take the brush stroke slider further to the right. This will give your filter a more pronounced effect.

Artistic filters in full

Here's a complete look at what effect each Artistic filter gives. We've stuck with the default settings, so there's plenty of room for different effects



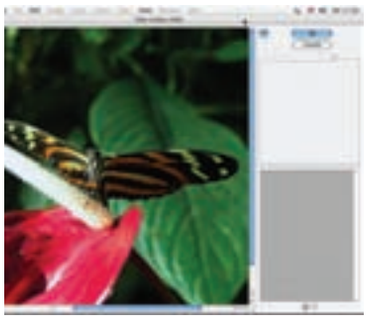
Cutout

Get the look of roughly cut pieces of coloured paper – great for collage

This is a really nice filter because it makes the image look quite vector in nature. If you begin with a high-contrast image, you'll get a silhouette effect.

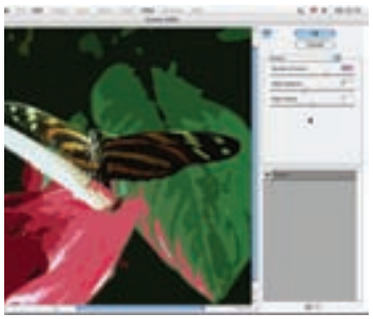
01 Load the image

We've started with our butterfly image. Because it is full of colour, the final effect will be one of different bits of colour all merged together.



02 Apply the effect

The higher you set the Number of Levels, the more detail you pick up. Edge Simplicity determines how much detail is retained in the edges. The higher you go, the less detail is saved and curves quickly turn to abstract lines. Edge Fidelity also affects the detail of the edges, but is so subtle as to be hardly noticeable.



Tip

If you don't like how a particular filter is shaping up, Alt-click (Mac) or Option-click (PC) on the Cancel button. It will turn into a Reset button, returning your image back to its virgin state.

ALERT! | DON'T GO MAD! USE FILTERS SPARINGLY, AS OVERUSE CAN MAKE IMAGES LOOK FALSE

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 2 hours

YOUR EXPERT
BWB

ON THE CD
Source image, textures and border details

Turn photos into illustration

Wave goodbye to another gloomy British summer as we reach for the woolly jumpers, turn on the radiators and welcome the rusty colours of autumn with this seasonal illustration

We at BWB collaborate with our ideas. Members Kev Speck and Rob Hare take it upon ourselves to tackle everything to do with illustration, and have worked in turn on this image throwing the file backwards and forwards and altering one another's previous efforts. It's refreshing to work on a task and throw it over to your colleague who you know will add elements you wouldn't have imagined yourself. Why not give it a go some time soon, and collaborate with a fellow designer? We promise that you'll learn new techniques and produce unusual stuff, and with technology today, you don't even have to be sitting next to them in the same room – we have often collaborated with fellow artists on the other side of the world via the internet!

This tutorial has been made for you to complete by yourself. You're going to be experimenting with colour using very basic methods and throwing on random textures like never before. These are common techniques, and ones which if you can master, you can use in your own unique ways to make very beautiful and lush design.

We're going to be using colour with conviction. It's so important as a designer to set the tone of the work with colour. Because we are embracing the feeling of autumn, we will be using very literal autumn colours like browns, greens, yellows, purples, and make them more extreme, to give the image a more 'fantastical' feel. The Hue/Saturation feature is going to be a major player in this, and we will be using it a lot throughout the tutorial.

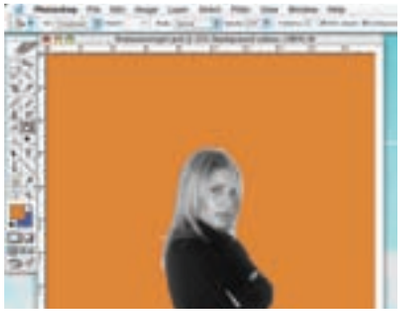
Textures are a key element in giving an illustration depth. Whether you are altering photos of your shoelaces, drawing stars with your eyes closed, or taking photos of brick walls, everything can be scanned and used as a layer! We're going to look at how to merge and add layers to your existing image to bulk up the background.

So get your mittens around this, brush up on your colour and layering modes and then give your buddy a call and tell them about your new collaboration venture inspired by the 'BWB' boys.

INTRODUCE THE LADY

Get the photograph ready to be turned into an illustration

01 Getting started
Open up the autumngirl.jpg from the CD, and place it onto a new blank document with the dimensions 220mm high x 200mm wide, 300 dpi. Select the Polygonal Lasso Tool and trace around the model (don't worry about the close detail to hair for now). Inverse (Select>Inverse) and cut away the unwanted shadow of the photograph.



02 Border preparation
Create a new layer (make sure this layer is beneath the photo) and fill this whole layer with a chosen autumn colour. You're now ready to start creating your floral border. Enlarge the photo slightly to make it fit the canvas and transform the scale up by 15%.

03 Creating border
Open the multiple border files from the CD, and in turn reduce the scale by roughly three quarters and place them around the edge of the photo. On each of these layers, alter the layer blending mode from Normal to Lighten (you'll now see the black disappear). To eradicate the slight edges, alter the brightness and contrast level as well (Image>Adjustments>Brightness/Contrast).

Expert Tip

Help with hue

Buy colour charts. It's a great source to turn to when you're worrying what colour will complement another. If you don't want to pay out for special charts, get hold of some of those paint mixing charts and you can easily see what colours work with which. These are also useful for working within the same hue.

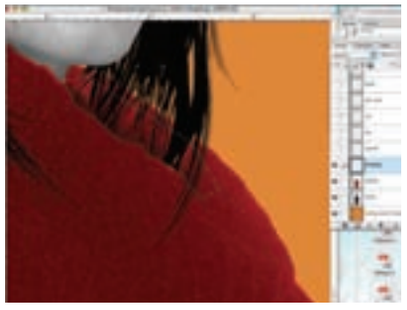
BUILDING UP THE BORDER

Add variations to increase the effect

04 Add variation to the border For extra shape, create a new layer and using the Elliptical Marquee Tool, create a circle and inverse this selection. Now using the rectangular tool and the Alt key, remove the bottom half of the circle leaving an arched circle across the top. Fill this area white so it becomes a part of the border.

05 Finishing the border On a new layer, use the Brush Tool to paint any gaps that you may have left around the border. Once this has been completed all the way around, merge all border layers to keep the file size down (not the photo or background layers), and make sure that this single layer has a layer blending mode of Lighten.

06 Illustrate the hair Now open and place the hair.psd above the photograph. Our hair for this image was created in Adobe Illustrator, using the ink brush marks with the Pencil Tool, using a tablet pen. Alternatively you could trace around the hair in Photoshop using the same technique we described in step one.



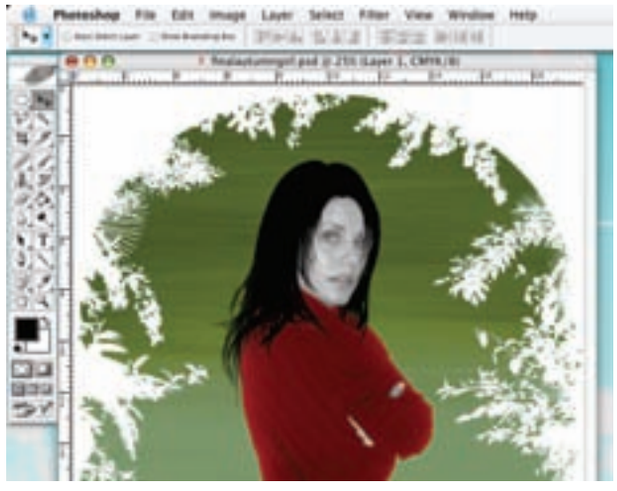
07 Add the jumper On a new layer, select the jumper area and fill in a red colour. Turn the layer to Linear Light so the jumper's texture can shine through. On a new layer, select an area where the darker areas will be (eg under her arm) and with a soft-edged black paintbrush, fill down one half of the selected area.

Expert Tip

Colour coding

You can be inspired by colour everywhere. From a stranger's clothing to the packaging of a chocolate bar you should always be prepared to see a stunning sequence of colour. Jot it down, take a photograph, even try and describe it to your voicemail to listen to later. You'll kick yourself if you can't remember exactly the colours you knew would look great for your next piece.

08 Changing colours Now go back to the original layer, which you used to create the background. Looking at it now, you should see it needs to be changed to a more appropriate colour. Try a dull green. Remember you'll be adding layers onto this colour, so it really is just a base. Change this colour with the Hue/Saturation mode.



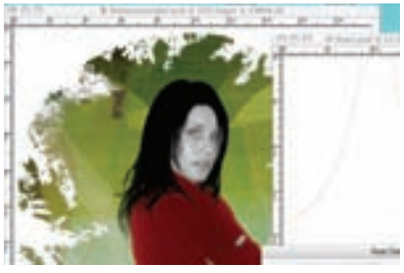
09 Add the background gradient Rather that opting for a computer-generated gradient for the background (they are becoming very overused), try using a hand crafted version. Draw and scan in your own gradient and add it to the mix with the blending tool. We've included the file on the CD for you, it's called gradient.jpg. You'll need to resize the layer to make it fit the canvas.

INTRODUCING TEXTURES

Soften the differences between colours

10 Add some features We have added a few BWB textures to the illustration to give the image some subtle features. Nothing outrageous; and to the untrained eye, they will go unnoticed, but it is important to place these little marks around the white border edges to break up the blatant divide of white and green.

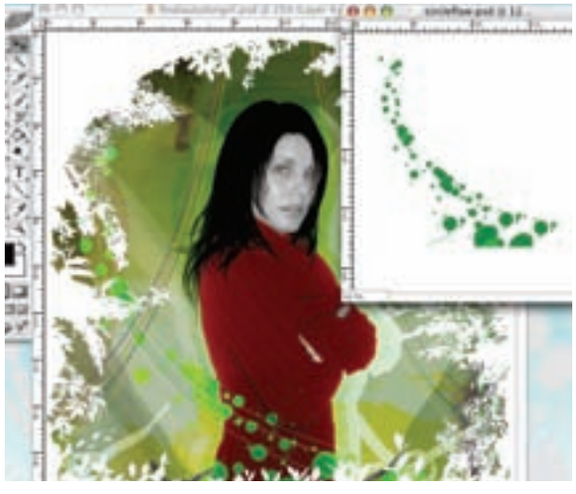
11 Get natural As it's an autumn image, we are going to build up the background with real autumn textures. Open the leaf.psd, which has already been altered. Place the leaf around the photo as many times as you feel appropriate. We feel three separate layers, each a little spread out is the best effect for this image.



12 Lines that flow It's now time to add some vectors . Quickly draw some directional lines in Adobe Illustrator and import the layers over (we have supplied the layer ourselves on the disc, just in case, as ill-line1.psd). Now place above and around the figure to give the image flow and direction. Change each line to an autumn-like colour that's in keeping with the rest of the illustration.

13 Add some blocks To break up the areas around the figure, we're going to add some diagonal lines. Put the ruler option on (View>Ruler) and draw out some blocks starting from the top left corner. Fill these layers and slide the opacity down to a bear minimum.

14 Support your border At the moment we feel it looks like the photo is placed in front of the border with no sense of space or dimension. It looks flat. Open the shoelaces.psd and paintmark.psd from the CD and import the layer behind the photo and fit it just behind her legs. We are trying to make it look as if the photo is standing in an atmosphere rather than behind a layer. Repeat as you wish, and again alter the layer with the Blending Mode tool.



15 A few circles We like circles a lot. Creating circles with Adobe Streamline was easy and great fun, but if you don't have a copy of that software, you can always create them yourself with the Circle Tool, or use the file circleflow.psd from the CD. We've placed them so it looks like they are flowing around the model. Once you're happy with this arrangement, change the layer to Hard Light (the lines supporting this motion were made in Adobe Illustrator).

16 Shadows draw attention To bring even more focus upon the model, try adding some layers to her sides so you are drawn to the centre of the page. Do this by selecting the dead space of the photo you cut out. Inverse this selection and fill with a flesh colour. Repeat on several layers, this time using the gradient fill from left to right. Now pull each layer to the sides of the figure, and change the blend accordingly.

THE FINAL FLOURISH OF ELEMENTS

Add extra files to create a really rich image

17 Adding a little branches Autumn for us is also about seeing trees and branches. Open the file branches.jpg and throw it onto your workspace. This is a small file, so we need to alter it so it doesn't look out of place. Enlarging the file isn't an option, so choose the custom shape tool, and cut away from your chosen shape to leave your desired tree layer in its new form. We opted for arrows and placed them at the top of the picture.

18 Remember the hair… Go back and lighten the colour of the hair with the Hue/Saturation tool. The black stands out far too much and needs to be a little subtler. Think about what colour hair you want the model to have, maybe a blonde would look nice, but we are opting with brunette to bring out the few brown tones in the background.

19 Now we're going to funk it up… The hair needs a bit of texture to liven it up. To add great texture to the vector generated hair, we have hand painted brushstrokes to flow in the same direction of the hair to sit above the previous layer. Open hairbrushstroke.psd and turn the layer to Multiply, and change the opacity accordingly.

21 Manipulate the new photo layer Place the last layer you created beneath all your face gradient layers. Switch to Multiply and open the Channel Mixer (Image>Adjustments). Turn the pop up menu to monochrome and slide the black dial to the right and the contrast dial to the left. Once this is done, adjust the Hue/Saturation setting to a more flesh-like tone.

22 Eye eye! As we want to keep a real photographic element to this illustration, the more subtle we keep the facial features the better. For the eyes, trace around the area, and fill the selection on a new layer with white. Change this layer to Soft Light and blur the edges of the selection. Now trace out the brown part of the eye, and fill again, this time, touching over with the Burn and Dodge tool. Lastly, add the black and white areas the same way you have made the others, playing with the blending modes for different effects.

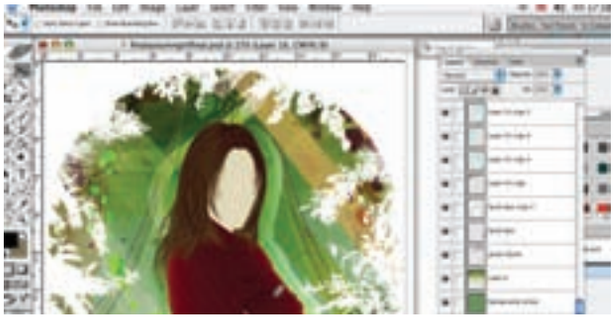
Web resources

www.colourlovers.com

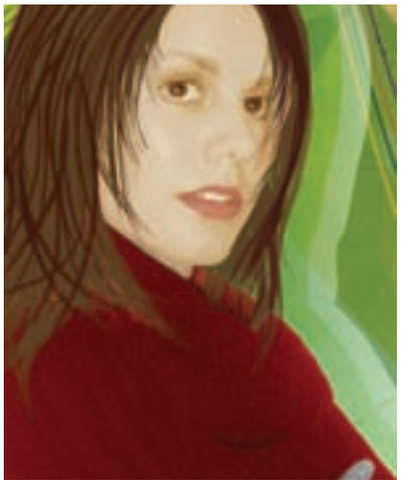
This website is an excellent place to go and view other people's opinions on what they think is tomorrow's cool colour. It's very informative and a good source of inspiration when the old brain cells start shutting down.

24 Shading, shading, shading With the Paintbrush Tool, select a soft brush, sized anywhere between 15 and 35 and draw over the areas with a dark shade. Cut away the areas that overhang the face and multiply the layer before fading into the face. Be careful not to make them too prominent!

25 Have we forgotten something? If we zoom out of the image you see we have forgotten to illustrate the hand. Put a covering layer over the hand, and change the filled layer to match the colour of the model's face. Add a nail to the hand, by placing a white layer over the top, this time with the blending mode set to Soft Light.



20 **Now for the face** Some say this part can make or break an image! Start by drawing around the selected area with the Polygonal Lasso tool and fill the area on a new layer with a desired skin tone. Add more layers at this stage with the same colour gradient. You can change these at a later stage into dark and light shades. Before you finish with your selected area, copy and paste the original photograph so you have a separate photographic layer of the model's face.

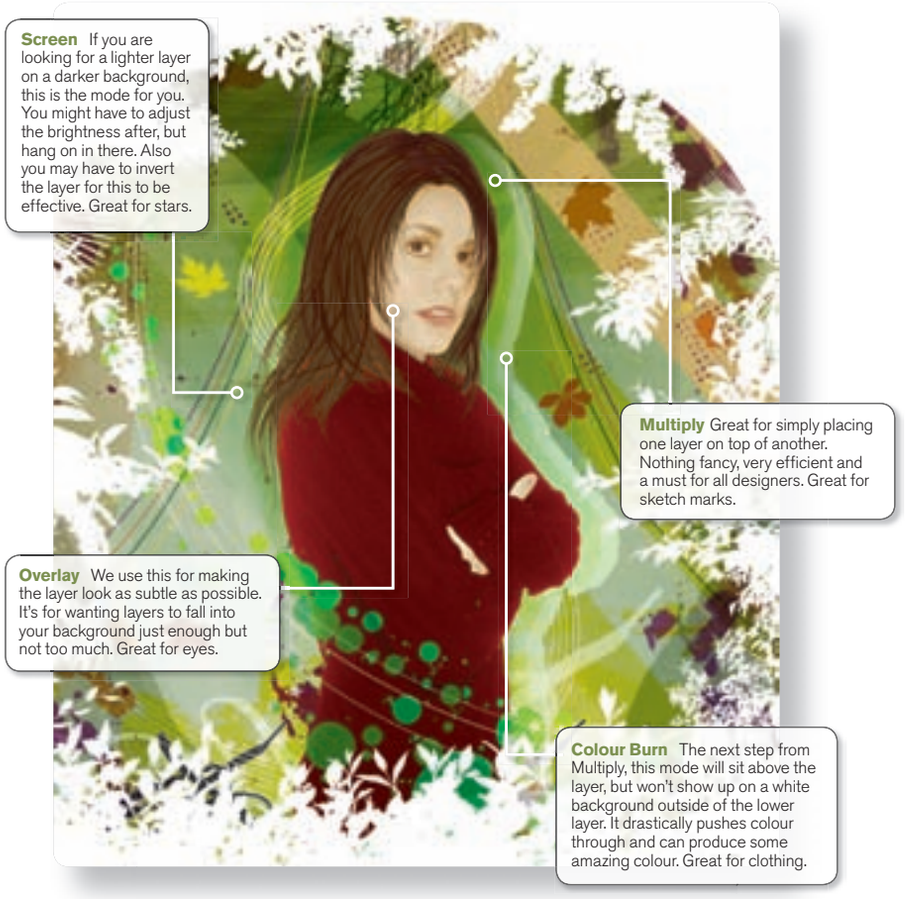


23 **Don't get too mouthy** Now turning your attention to the mouth, repeat what you've learnt so far, by tracing around, filling on a new layer, blurring the edges and playing with the opacity. It's a basic set of procedures, which can deliver great results. Don't be too aggressive with the colouring of the lips. You don't want them to be too bright, but at the same time, you have to notice you have worked on them.

26 **Finishing touches** What do you feel the image needs? Maybe a few more hand drawn elements, maybe a little reference to autumn, maybe a few falling leaves, or maybe you need to get rid of a few layers if it feels a little messy. Take this opportunity to play with the image and give it your own personal touches… and don't forget to save regularly!

Creating the autumn girl

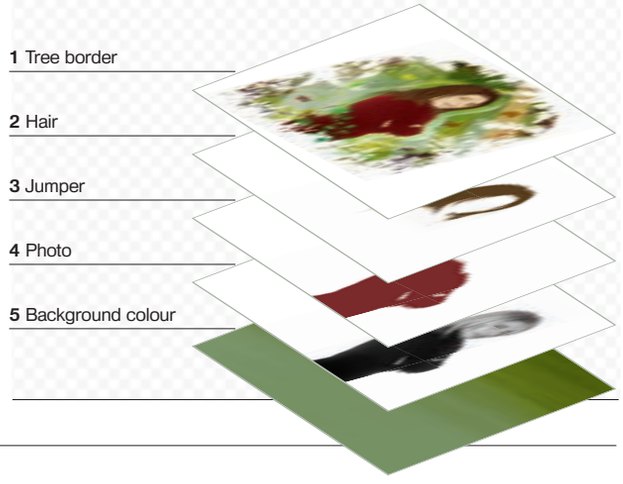
The blending modes we used


Screen If you are looking for a lighter layer on a darker background, this is the mode for you. You might have to adjust the brightness after, but hang on in there. Also you may have to invert the layer for this to be effective. Great for stars.
Multiply Great for simply placing one layer on top of another. Nothing fancy, very efficient and a must for all designers. Great for sketch marks.
Overlay We use this for making the layer look as subtle as possible. It's for wanting layers to fall into your background just enough but not too much. Great for eyes.
Colour Burn The next step from Multiply, this mode will sit above the layer, but won't show up on a white background outside of the lower layer. It drastically pushes colour through and can produce some amazing colour. Great for clothing.

The layer structure

How autumn stacked up

See how we arranged the main components in the image to build up the colour and textures and turn a photo into an illustration



Enjoy improved resizing capabilities with CS2's new Smart Objects feature

Resize with Smart Objects

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 10 minutes

YOUR EXPERT
Jo Cole

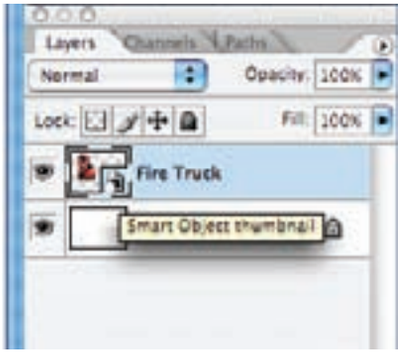
One thing that the vector format lords over Photoshop's bitmap existence is the ability to scale images non-destructively. Vector files can be reduced and enlarged until the cows come home, but they will never lose their image quality. Unfortunately as soon as you start playing around with image quality in the Photoshop software, you lose some definition. Anyone who's scaled an image down, changed their mind and then tried to stretch the image to its original size will know of the pixellated mess that occurs. With CS2, this situation is dramatically improved. The new Smart Objects feature allows you to treat an image more like a vector object. Once the image is placed in a document, you can resize it as much as you like (as long as it isn't larger than the original). By using the Smart Object feature, the original image is embedded in the layer so any resizing that occurs calls on the original high-res version.

PERFECT RESIZING

Enjoy vector flexibility in bitmap format

01 Make it smart When working with Smart Objects, you need to open pictures in a slightly different way. With your document open, go to File>Place.

02 Resize Navigate to your image and click Place. Your image will open with a bounding box around it. Use this to scale the image down. Hold down the Shift key and drag a corner point inwards. This gives you your Smart Object layer.



03 **Look for the icon** To make sure that everything is working as it should, have a look at the Layers palette. Your Smart Object should have a little page icon in the bottom right corner of the layer's thumbnail.

04 **Back to the beginning** Making an image smaller isn't a problem – scaling it back up is the real money shot. Click on the Smart Object to bring up the bounding box and with the Shift key held down, drag one of the corner points outwards. Your image will be enlarged and still look lovely, as long as you don't go larger than the original image's size.

Expert Tip

Know when to flatten

Smart objects live on separate layers to the original image, so you obviously can't flatten your image. However, when you open a smart object to make simultaneous changes, you do need to flatten this image before closing and putting the edits in place.

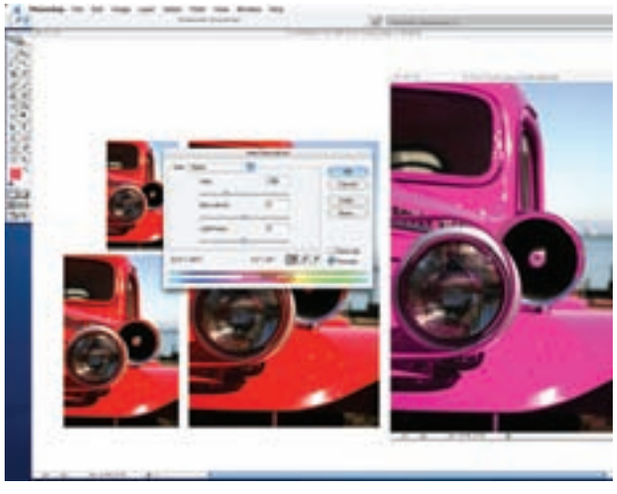
05 **Compare and contrast** Here we have two shots. The one on the left is our Smart Object, the one on the right was an image that was scaled down and then up again using the usual Scale command. You can instantly see the difference and get a good idea of how flexible Smart Objects are. But that's not all…

06 **Swap photos** Once you have a Smart Object layer set up, you can replace the image for a new one and still keep the resizing qualities. Cntrl-click (Mac) or right-click (PC) on your Smart Object layer's name and pick Replace Contents. Navigate to the file you want to choose and click Place. The new image will be a Smart Object.

QUICK MULTIPLE EDITS

Make the same change across numerous Smart Objects

07 **Make a copy** Ctrl-click (Mac) or right-click (PC) on the Smart Object layer and pick Edit Contents from the menu. A new window opens with the original image.



08 **Make a change** Now edit the original Smart Object. You can do whatever you like – we've just played with the Hue/Saturation command for a pink touch.

09 **Across the board** Save the changes and then close the contents window. You'll notice that the changes have been made to all of the Smart Objects because they are all copies of the original and linked to it. This is an excellent way of making simultaneous changes across many images.

NOTES | USE SMART OBJECTS TO PASTE ITEMS FROM ILLUSTRATOR AND RETAIN THEIR EDITABILITY

MODEL BEFORE

MODEL AFTER

Retouch your images like a pro

PHOTOGRAPHER: TOM HERTOGS HTTP://USERS.SKYNET.BE/TH-FOTO

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately 50 minutes

YOUR EXPERT

Katty Houtmeyers

ON THE CD

The untouched model image

Learn the professional tricks to eliminating common skin problems while still managing to keep a natural look

Anything is possible when it comes to touching up a portrait image – you can go as in-depth or stay as basic as you want. But whatever your level of editing, you'll find that the same techniques tend to crop up again and again; removing blemishes, optimizing and smoothing skin grain and tone; brightening and intensifying the eyes and optimizing colour and sharpness. We'll show you how to do all of these here.

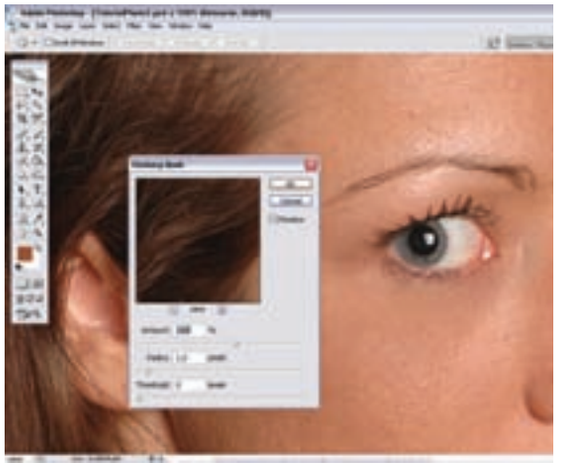
The main goal to aim for with retouching tasks is that you should never be able to see the image was actually edited; always try to maintain as much of the original skin texture as possible and respect the human anatomy. When it comes to removing imperfections in the skin, regularly change your sample point so you won't create patterns and stay away from skin that doesn't really need retouching. Each picture or every face can need different retouches, shadows, colour balancing and so on. Obviously this all depends of the image you have to start with, so you can't always use the same settings for tools and filters. The History palette is a good function for checking the latest actions that you applied, going backward and forward, compare if your edits are good enough and if not, to try again. The best photographer or make up artist can rarely make sure that a model looks a 100% perfect, but *you* can. Search for the optimum balance between natural and perfect. Let your photographs be the best they can be.

WEB | SEE MORE OF KATTY'S WORK AT WWW.KAYDESIGN.BE

TAKE THE FIRST STEPS

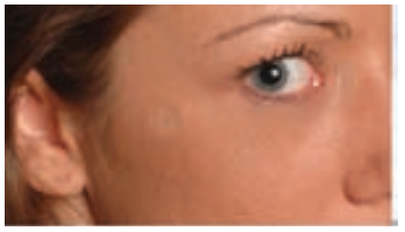
Retouching the eyes and skin

01 **Layers** Open TutorialPhoto_before.tiff from the CD-ROM. Duplicate your original layer to a new layer. Name the first layer 'original' and the second layer 'Retouch'. This way you can compare your changes with the original.

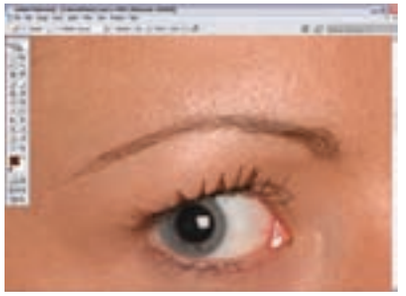


02 **Sharpen** Set your image view to actual pixels (View>Actual Pixels) in order to objectively view your image and focus on the eyes and hair. Go to Filters>Sharpen, and pick out Unsharp Mask. Set the amount to 110 px and press OK. Digital photography always needs a bit of sharpening. (Look at the eyelashes to see the difference).

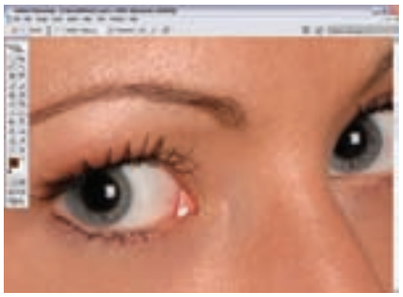
03 **Saturation balance** Press Ctrl U (PC) or Cmd U (Mac) to bring out the Hue/Saturation box. Set the Saturation to +8 and the lightness to -5, or use whatever setting you'd prefer. Press OK when done. Check the Preview box to compare before with after.



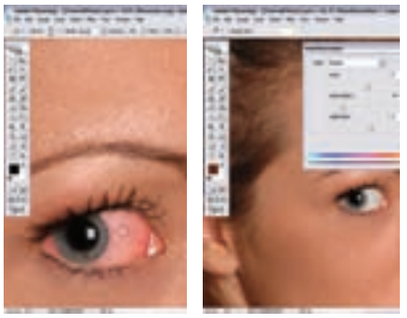
04 **Remove blemishes** Tidy up the skin using the Healing Brush, Spot Healing Brush, Patch Tool and for the edges of the face you can use the Cloning Stamp (soft brush with opacity of +/- 30%). Regularly take a new sample of clean skin by pressing the Alt key. Also remember that a face has a lot of different skin structures, for example: there is a big difference between the skin below the eyes and the cheeks. Keep taking new samples and all will be well.



05 **Optimise eyebrows** The eyebrows need some tidying – at the moment there are small spaces and hairs out of line. Pick a very small brush and clone some of the other hairs with the Cloning Stamp Tool. Zoom in and out regularly to see if the result looks natural. Use the History Brush Tool if something looks fishy.



06 **Eye surgery** Take a good look at the eyelashes – at the moment they're a bit pale, so select them and darken slightly. There are also some red lines on the white part fo the eyes. It's best to retouch these by using the Healing Brush Tool. In addition, remove the reflection of the photographer's arm in the eye, by using the Cloning Stamp Tool.



07 **Brightening the eyes** Switch to Quick Mask by double-clicking the Mask button at the bottom of the Layers palette. Colour in the white parts of the eye using a soft brush. Switch back to standard mode to see the selection. Pick Adjustment Layer and choose Hue/Saturation. Set the Saturation to -62 and the Lightness to +6.

08 **Shadows and highlights** On some parts of the face you can add a little more shadow, for example under the cheekbones and above the eyes. This is helpful for giving more depth. Add a little highlight underneath the end of the eyebrows. Do this by using the Burn and Dodge tools with an opacity of 10%. Don't forget to save your work regularly.

Keep it consistent

When you retouch a photo of a person, you need to make sure that the body and the face have the same intensity and colour saturation, otherwise you lose all hope of a natural look. Use adjustment layers with photo filters, layer masks, dodge and burn tools. Also be sure to remove sunburns or marks.

Tip

Get used to working with keyboard shortcuts. A couple of the most frequently used are: Ctrl J (PC) Cmd J (Mac) to duplicate a layer, 'f' for switching between full screen modes, spacebar for the hand tool, 'l' for lasso tool, 'j' for the Healing Brush, 'v' for the Move Tool, Ctrl T (PC) Cmd T (Mac) for transform, and right-click (PC) Ctrl-click (Mac) for bringing up your brush sizes and options. To see more handy shortcuts, check out the PDF on the free CD on page 99.

ALERT! | WHEN SAVING, MAKE SURE YOU KEEP LAYERS ACTIVE

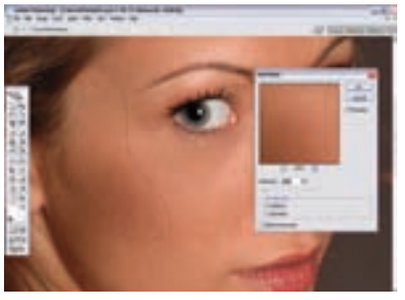
Keep your options open

Work with layer masks and adjustment layers as much as possible. This way, you can always change or adjust the image in a further process without harming the original pixels. These are a fundamental part of your toolkit.

SOME ADDED POLISH

Take your retouching to the next level…

09 Skin Smoothing Duplicate the retouch layer and add a Gaussian blur of 20.5px. Set the opacity of this new layer to 30%. Add a layer mask and fill this with 100% black (be sure to select the mask and not only the layer). Then, select the Eraser Tool and erase all skin parts that need smoothing. Never erase on edge parts of the face like nose, eyes and hair.

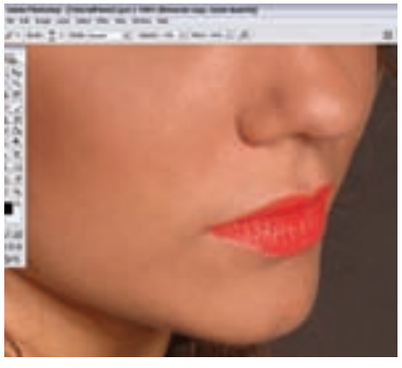


10 Skin texture Any areas that have had a lot of retouching may begin to look a bit blurry. If you add some noise you can compensate for this by simulating new skin texture. First draw a rough selection with the Lasso and use a 50px feather. Go to the Filter>Noise>Add noise and set to 3.96%. Never go above 5%.

11 Whitening nailtips Switch to Quick mask mode and paint with a small, hard brush over the nail tips. Switch to standard mode again to see the selection and create an adjustment layer. Choose Hue/Saturation and set Hue to -11, Saturation to -25 and Lightness to +30%.

12 Nail polish Switch to Quick Mask mode and paint a stroke over each nail. This will give the impression of a shiny light reflection. Set the hardness of your brush to 50%. Create adjustment layer, choose Hue/Saturation and set the Lightness to +25%.

13 Adding highlights in the hair Duplicate your retouch layer, switch to Quick Mask mode and pick a large soft brush. Paint in the parts of the hair that you want to intensify. Switch back to standard mode so you can see the selection. Add a layer mask and set the blending mode to Screen and the opacity to 35%.



14 Optimizing the lips Apply the same procedure for the lips as you did for the hair. But this time set the blending mode to Multiply. Reduce the layer opacity to 25%.

15 Turn frown into smile Select your retouch layer and go in the Filters menu to select Liquify. In the Liquify panel, select the Forward Warp Tool, set the brush size to 217 and move the corner of the mouth a little bit up and to the left. Be sure not to overdo it and make it look natural. Press OK. Such small changes can make a big difference.

16 Finishing Close your image, do something else for a while. Afterwards open up the image again and try to look very objectively at your retouched photo. Does it look natural enough? You'll always find things in the image that can be more perfect, but the trick is to stop at the right time before you'll do too much.

Web Resources

Pay a visit to this author's website: **www.kaydesign.be**. Here you will find plenty more examples of before and after retouching images for beauty and fashion photography.

NEXT ISSUE | THE HASSLE-FREE WAY TO REPLACE COLOUR IN IMAGES

eMag™

Understanding blending modes

Blending modes allow you to achieve great effects with your layers and tools. Here's a

essentials

SKILL LEVEL

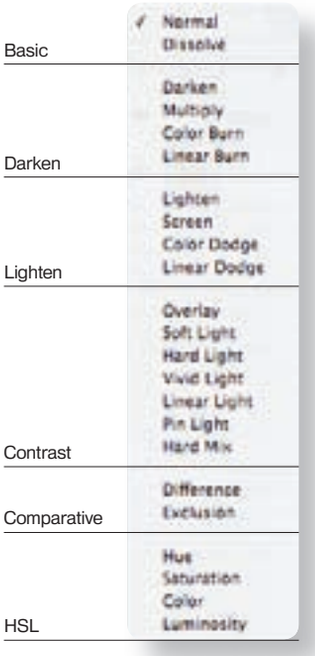
Beginner
Intermediate
Expert

TIME TAKEN

Approximately 20 minutes

A good analogy for thinking about blending modes is paint on canvas. By applying different coloured paint to an already painted canvas, an artist can build up different effects. The digital equivalent of this is blending modes. These allow you to control how layers interact with each other and by placing a colour on a layer above a photo, for example, the blending mode will let you set how the colour pixels work with the photos' pixels. Blending modes can be accessed from various different places – the most obvious is in the Layers palette – but they can also be set from the Layer Style, Fill, Stroke, Fade and Fill Path dialog boxes as well as the Layer Style palette. For most blending modes, Photoshop will work out the changes on a channel-by-channel basis. So, the lightness of blue in the blending mode layer will be compared with the lightness of a corresponding pixel in the base layer.

Blending modes are split into six different sections. The basic ones replace the base pixels, the darken ones darken the base pixels, the lighten ones lighten them, the contrast ones increase or decrease overall contrast, the comparative ones invert the base colour and the HSL modes apply a specific colour component. See the diagram opposite for which ones are which. We've applied all the blending modes to the same picture so you can easily see what each one can do, but do take a note of the opacity settings. Some blending modes need a bit of opacity tweaking in order to get the best effect. As with a lot of Photoshop's options, experimentation is the only real way to get a thorough understanding.



Normal
The pixels in the base colours are affected. This is used at 80% opacity, at 100% opacity the colours would be solid.

Dissolve
This blending mode gives a chalky texture. The higher the opacity setting, the more solid the result. We used 80%.

Darken
All of the light pixels in the base layer are darkened. However, the dark pixels will remain unchanged. Set at 100% opacity.

Multiply
Dark blend colours darken the base colour and light colours will just tint the base colour. Set at 80% opacity.

Color Burn
Contrast is boosted in the base colour by making the shadow areas darker and the highlights lighter. We used 100% opacity.

Linear Burn
The blend colour darkens the base colour. A white blend colour will have no effect over the image. Opacity set to 100%.

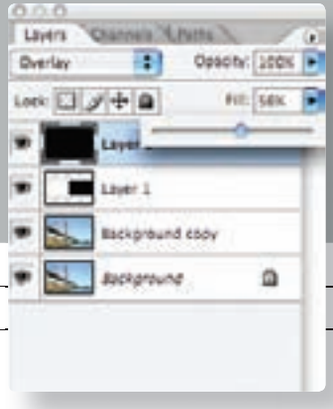
Lighten
Lightens base colours that are darker then the blend layer, but ignores colours that are lighter. We used 80% opacity here.

Screen
This blend mode is most effective when used with a light blend layer – it lightens the base colour. We set ours to 80% opacity.

Opacity vs Fill…

What's the difference?

Opacity affects layer styles and blending modes that are applied to the layer. However, you can also specify a fill opacity for your layers. This fill layer affects the pixels painted in a layer or the shapes drawn on a layer. However, it doesn't alter the opacity of any of the layer effects that have been applied.



look at what each mode can offer

Modes in action

Turn the page for our in-depth tutorial on how to add texture to your artwork using blending modes

Color Dodge
Light blend layers lighten base colours. The effect is more subdued with dark blend layers. Above is 80% opacity.

Linear Dodge
Light blend layers boost the base colour's brightness. Is subtler when a dark blend layer is used. Opacity is set to 80% here.

Overlay
Darkens dark base colours and lightens light base colours while retaining the dark and light values of the original. Above is 80%.

Soft Light
Lowers contrast in the blend layer. Depending on the blend colour, it lightens or darkens the base. We set opacity to 100%.

Hard Light
Any light blend layers will lighten the base colour, while the dark blend layers will darken it. We used 80% opacity.

Vivid Light
Dark blend layers increase contrast and darken the base colour. Light blend layers do the opposite. Above is 80% opacity.

Linear Light
Dark blend layers darken the base colour by decreasing brightness, light blend colours do the opposite. Set to 80% opacity.

Pin Light
If the blend is lighter than 50% grey, dark base colours are replaced. If darker, light colours are replaced. Set to 80% opacity.

Hard Mix
Reduces base colour to flat colours. Dark blend layers produce more black, light ones produce more white. Set to 80% opacity.

Difference
Inverts the base and blend colours in light blend layers. The darker the blend, the more subtle the effect. Set to 100% opacity.

Exclusion
Dark blends grey out the base colour; light blend layers invert the base colour. A similar effect to Difference. Set to 100% opacity.

Hue
The blend layer's hue is applied, keeping the saturation and luminosity values of the base colour. Set to 100% opacity.

Saturation
The colour of the blend layer's saturation is applied. The hue and luminosity of the base colour is retained. We used 100% opacity.

Color
The saturation and hue of the blending layer is applied. Details are preserved, so it's good for monochrome. Opacity set to 80%.

Luminosity
Luminosity values of the base colour are replaced by the blending layer. An inverse effect from Color. This is set to 80% opacity.

Blending modes in full

The major problem with blending modes is that there are an insane amount of finishes that can be achieved, depending on the colour of the blended object, the colour of the base object and the opacity setting. There really is no better way to understand them than just sit down and experiment.

NOTE | YOU CANNOT CHANGE THE OPACITY OF A BACKGROUND LAYER OR A LOCKED LAYER

Using blending modes

Blending modes are the perfect way of applying texture to your work. Here's a look at how to use them to add extra depth to your illustrations

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
About one hour

YOUR EXPERT
iLovedust

ON THE CD
Textures and starting images for tutorial

When an artist displays skilful use of texture in a painting or illustration, or retains light in an image, there is a notable contrast in the overall impact compared to a flatter, more 2D approach. Texture can strengthen and support a simple image, drawing the eye into little unique details. A texture can make (or break) an image – initial attempts can look clumsy or disrupt a drawing, but with a bit of practice texture can soon become an integral part of the process of image making and bring your work to life.

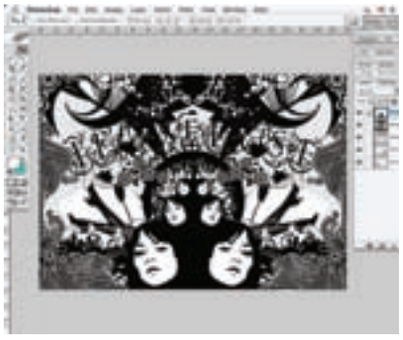
Using the Photoshop software, digital work can incorporate textures with the same success. Blending modes can be applied using either an experimental or a controlled approach to achieve rich, unique artwork that lifts flat drawings off the page. Either way, the multitude of blend options available can bring depth to a graphic, almost providing a surface quality to your work. When applied to different layers in your Photoshop document, blending modes can play off each other and interact to produce a quality of light and colour that will transform a picture. Almost paint-like effects can be achieved if desired. But perhaps the most addictive attribute to blending modes is the element of surprise when you try different effects across different layers.

In this tutorial we will demonstrate the use of a handful of blending modes. We use a flat one-colour graphic, and then bring in textures on separate layers and transform the black-and-white graphic into a visual masterpiece. We apply blending modes to textures and also to flat colours and gradients, giving you a number of techniques that will allow you to duplicate the illustration we have made, and also enhance your own work.

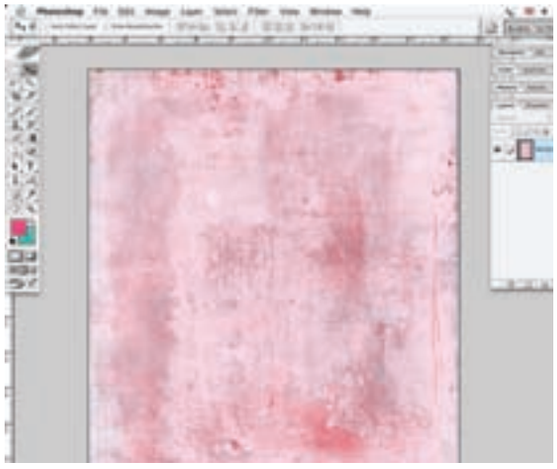
You may find that halfway through the tutorial an incidental play-off between two layers takes your own work down a different route – if it looks good, go with it. The whole process is about building an illustration up until you are satisfied. However, we'd warn you off going too far, as there is nothing worse than artwork that looks like it has been churned through a million filters and tricks. Subtlety is the way forward, and happy accidents are the key to enjoying the process and learning more.

PREPARE YOUR ARTWORK

Begin by gathering the material to use in your blending project



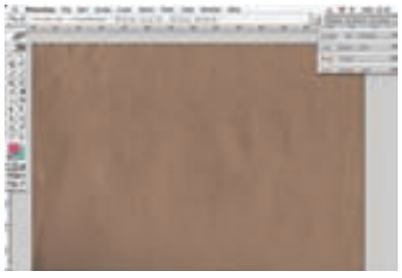
01 **Illustration base** To begin, import or open and compose an Illustration as simple or detailed as you desire. You could simply use a one-colour illustration, photographs or vectors, or use the sample files on the CD.



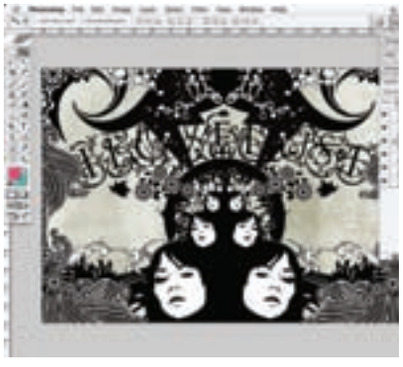
02 **Choosing texture** When you are happy with the graphics, it's time to start thinking about possible textures. We built up a painted texture to use in the illustration using acrylic paint and a screen-printing roller and a brush. After coating a piece of mount board with paint, we added new layers in different colours, occasionally using another bit of card or a rag to work the paint away in areas. When totally dry, we scanned it into Photoshop at 300dpi.

03 **Prepare the textures** The next step is to work digitally on these scanned textures. We simplified the painted texture by initially desaturating the texture; Image> Adjustments>Desaturate. The Desaturate command converts a color image to a grayscale image in the same color mode. For example, it assigns equal red, green, and blue values to each pixel in an RGB image to make it appear grayscale. The lightness value of each pixel does not change.

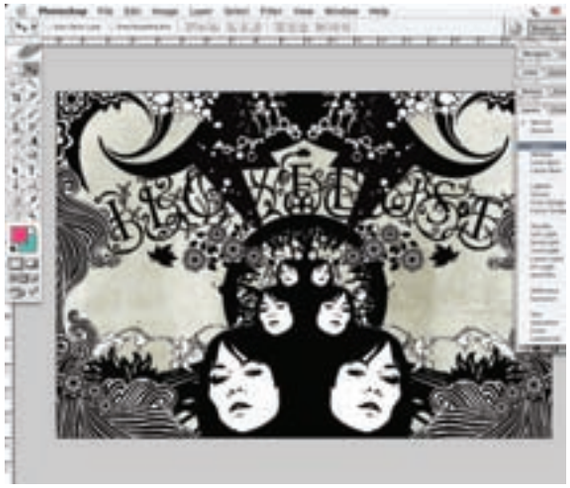
04 **Variations** You don't have to worry too much about what colour you paint your board because you can use variations: Image>Adjustments> Variations. From the options displayed we selected a more yellow and slightly darkened image variation. You can find the final texture on the CD (texture.psd).



05 **Paper texture** We often scan various paper types to use in layers – it can provide a more natural printed look. It is good to collect a library of paper textures. Scan at 300dpi to use in your final illustration, but to reduce file size in previewing your work as you go, you could use a lower-res scan that you could later replace. This is also on the CD (paper.jpg).



06 **Add a texture layer** The next step is to add the painted texture into the illustration file. Do this by simply dragging the texture into the separate file and then positioning it until you are happy.



07 **Adding a blending mode** For this illustration we positioned the texture above the bitmapped images in the Layers palette. Within the Layers palette, choose Darken as the blending mode. This looks at the color information in each channel and selects the base or blend color – whichever is darker – as the result color. Pixels lighter than the blend colour are replaced, and pixels darker than the blend color do not change.

Blending Modes

As demonstrated in this tutorial, using textures and Blending Modes together can really enhance a flat graphic and produce some great, sometimes unpredictable results. When using Blending Modes it is worth experimenting with layer positions too, as this can totally alter the overall effect because one blending mode will react differently to what is beneath. Used carefully, whether on a simple illustration or a complex layered design, blending modes can enhance your work without causing an overly filtered look of some digital illustrations.

ALERT! | MAKE SURE YOU GET YOUR LAYER ORDER CORRECT OTHERWISE THE MODES WON'T WORK PROPERLY

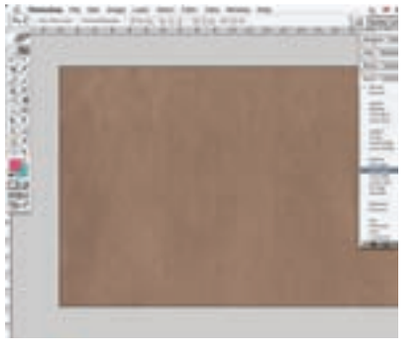
Dusty example

The illustration in this tutorial is a good example of how blending modes can create some great effects. If you build up a library of textures, you will always have options when it comes to adding that certain something to the illustration. Scan in anything you see!

ADDING THE TEXTURE

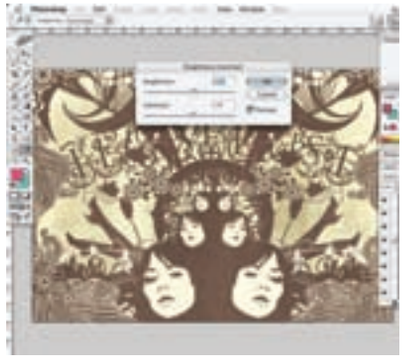
See how the image builds up as texture is added

08 Peeping through Once you have applied the blending mode you will see the images in the layers below as if it was transparent, while exposing some of the lovely texture.



09 Mode to a paper texture Next simply drag or paste the paper file onto a new layer at the very top of the Layers palette. Go to the Blending Mode menu and then apply a Hardlight effect.

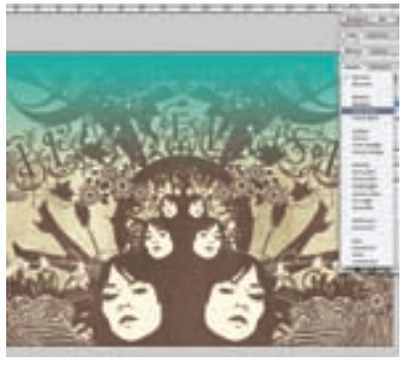
10 Hardlight The areas of black will pick up some of the paper texture, giving the illustration a completely new feel. The blending mode multiplies or screens the colours, depending on the blend colour. If the blend colour (light source) is lighter than 50% gray, the image is lightened. If the blend colour is darker than 50% gray the image is darkened, which is good for adding shadows.



11 Adding Brightness/Contrast At this point it may help if you add some brightness and contrast to some of the texture layers to draw out areas of the illustration.

12 Gradients The next step is to add some gradients of colour. This is a simple process and can be achieved very quickly. Begin by creating a new layer. Next, choose a colour, and hold down the Paint Bucket icon in the toolbox to reveal the Gradient Tool. From the gradient drop-down menu, choose the one that shows one colour fading out.

13 Applying gradients With a gradient selected, draw a line with the gradient tool from the top of the illustration to roughly a quarter of the way down.



14 Gradient blending modes Now, using the drop-down on the Layers palette, choose the Colour Dodge blending mode on the gradient layer.

15 Gradient merger Once the Color Dodge blending mode has been applied to the image, it will merge the gradient into the graphic elements that it overlays. The mode looks at the color information in each channel and brightens the base color to reflect the blend color by decreasing the contrast. Blending with black produces no change.

ADD MORE COLOUR

Colour at the bottom of the screen

16 **Add a pink gradient** We added another gradient at the bottom of the illustration, using the same technique as before but with a different colour. This time it was dragged from the bottom up.

17 **Highlighting areas** We then deleted areas of this gradient in order to expose the white details and highlights of the graphic below. On the graphic layer, use the Magic Wand to select areas of white (for instance the girl's face). Hold Shift while using the Magic Wand to select multiple areas.

18 **Deleting selected areas** When you have some areas selected, click on the new gradient layer with the selection still highlighted and simply delete the areas out of the gradient.

19 **Light areas** Carry this process on until you have enough white areas revealed. It's worth doing this because it helps prevent the image from looking like it's drowning in effects.

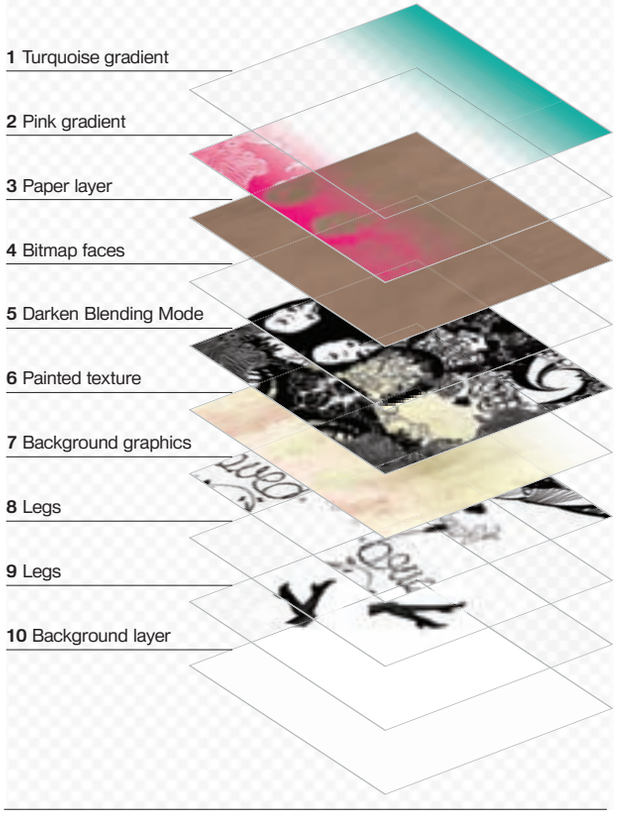
20 **Adding an Overlay blending mode** Once you have all the areas of white deleted from the gradient layer its time to apply the Overlay blending mode to this gradient layer. This multiplies or screens the colours, depending on the base color. Patterns or colours overlay the existing pixels while preserving the highlights and shadows of the base color. The base colour is not replaced but is mixed with the blend colour to reflect the lightness or darkness of the original colour.

21 **Finished Illustration** Now your illustration should look completely different from the original; the original composition and elements now have much more depth and texture.

The layer structure

A closer look at layers

Because blending modes are so dependant on the layer composition, here's a look at how the layers are positioned on this image



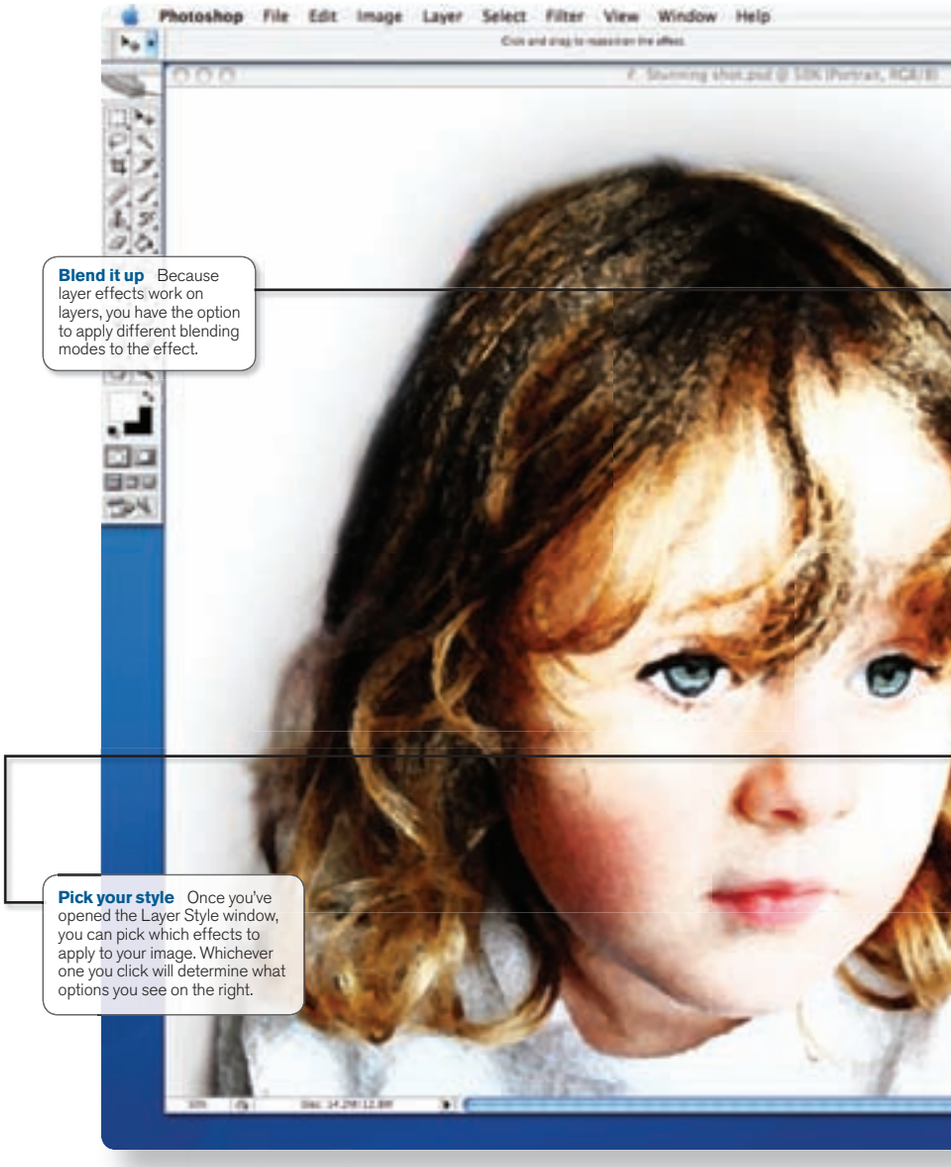
LAYER EFFECTS

Drop Shadow

In the first of a regular series, we shine the spotlight on Layer Styles and take a close look at how drop shadows work

The big draw to using the Photoshop software is the unprecedented amount of control you get over your images. However, even the most dedicated image tweaker is grateful for a quick route every once in a while. Layer effects are perfect for this, because they allow you to add various finishing touches to images that would otherwise have to be constructed from scratch. Take a drop shadow for example. You could create a black layer, jiggle about with blending modes and opacity and then try and position the shadow in the correct place. Alternatively, you could just take a trip to the Layer Style window, click on Drop Shadow and then apply. There are still plenty of options to make the shadow just-so, but the whole process is infinitely more pleasurable. In addition to adding single effects, you can combine them, edit, hide or remove at any time and when you edit layer pixels, any effects applied to that layer will update accordingly.

Each issue we're going to focus on a layer effect, gradually working our way through the Layer Style dialog. But before we begin, it's worth clearing up a potential confusion. Although each effect is accessed via the Layer Style dialog, effects only become styles when there is more than one effect applied to a layer. Now this is out of the way, we can kick off our layer effects odyssey by turning our attention to the drop shadow effect.


Photoshop File Edit Image Layer Select Filter View Window Help
Blend it up Because layer effects work on layers, you have the option to apply different blending modes to the effect.
Pick your style Once you've opened the Layer Style window, you can pick which effects to apply to your image. Whichever one you click will determine what options you see on the right.

Apply a shadow

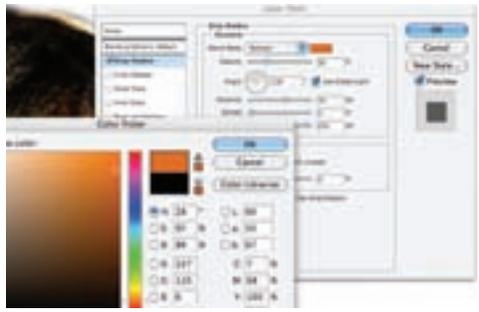
It's only a menu away…

Applying effects to layers is easy. Either double-click on a layer to open the Layer Style dialog, or go to Layer>Layer Style. Alternatively, you can click the little icon at the bottom of the Layers palette that looks like an 'f' in a circle. Once the Layer Style window opens, pick the drop shadow, apply settings and click OK.

Mode and Opacity

Change the shadow colour and strength

The top part of the Drop Shadow settings allow you to set a blending mode for the effect as well as the colour of the shadow. Just double-click the black rectangle to bring up the Color Picker. You can also move the slider to alter the opacity of the shadow.



Tip

To use the same drop shadow settings on another layer, drag the Drop Shadow layer in the Layers palette to the other layer. When you release the mouse button, the shadow attributes are applied.

NOTES | YOU CANNOT APPLY LAYER EFFECTS AND STYLES TO A BACKGROUND, A LOCKED LAYER, OR A GROUP

Eye on the prize Make sure you have the Preview box checked to see how your effect is shaping up.

Tip

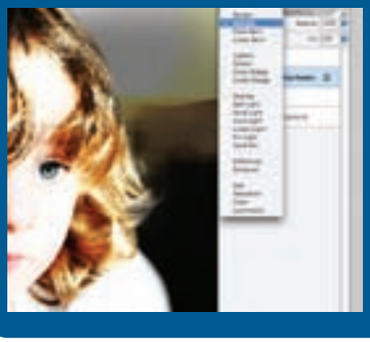
When working with drop shadows, it's worth keeping the Layer Knocks Out Drop Shadow option checked. This will prevent the shadow from showing through layer pixels that have a low Fill opacity.

Edit and transform drop shadows

Once you have a basic drop shadow applied, there are still plenty of opportunities to refine them. Here's a look at how you can alter their shape

01 On its own Select the layer with the drop shadow selected. Go to Layer>Layer Style>Create Layer and click OK. This transfers the shadow effect to its very own layer.

02 Transformer Click the new shadow layer and go to Edit>Transform>Distort. Drag the handles of the transform box outwards or in a different direction to alter the shape of the shadow.



03 Other options To alter the luminosity of the shadow, pick a different blending mode or opacity. You can also click the Lock Transparent Pixels option to limit painting or fill changes to the shadow effect.

A new angle

Lighting effects

Use the Angle circle to set the angle of the light source. Whatever angle you choose will be in relation to the original layer shapes. If you keep the Use Global Light option checked, the effect will use the current angle setting from Layer>Layer Style>Global Light.

Go the distance

Control aspects of the shadow

At the risk of soundng obvious, use the Distance slider to set the distance (in pixels) of the drop shadow in relation to the original layer shape. The Spread option allows you to control where the shadow starts to fade, while the Size slider controls the size of the shadow, again in pixels.

Tasty contour

Change shadow shape

The Quality area of the dialog allows you to set different contours. These beauties control the edge shape of the shadow and can dramatically alter the effect. Keep the Anti-aliased box checked to soften the edges between the shadow and other parts of the image, and also experiment with the Noise slider. A small setting here will help prevent nasty banding when printing.

NEXT MONTH | WE GET JIGGY WITH THE GLOW EFFECTS

You don't have to surrender to the 'one image per page' printing ethos – there are a gaggle of options to let you print multiple images at multiple sizes on the one sheet

Printing can often be a bit of a letdown in the creative process. After whipping up digital delights using the tools and techniques in the Photoshop software, printing seems a tad clunky by comparison. Outputting a teeny tiny image on a full sheet of paper is just a waste, and trying to place various images on a new document is just a hassle. However, nestling within the menu options are some pretty tasty printing opportunities. For starters, the Contact Sheet II option lets you print off a contact sheet to quickly display multiple thumbnails, or you can use the Picture Package to print different sized versions of the same image, or even different images. And don't worry if you have the Photoshop Elements software – the options are still available to you.

Over the next few pages we're going to show you how to do manipulate the printing options to achieve a professional output. For starters, we're going to create a contact sheet for a CD 'jewel' case. This is a perfect way of instantly seeing what images are on what back-up CD, and will save you a lot of hassle in the long run. We're then going to move onto looking at the Picture Package option. This allows you to print multiple images on the same page, and also customise the layout to get just the look you want.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Jo Cole

Know your print options

CREATE A CONTACT SHEET CD JEWEL CASE

See a folder's contents in one fell swoop

01 Open the software Go to Photoshop>File>Automate and choose Contact Sheet II. In the Source Images section, pick Folder from the Use drop-down menu and click the Choose button (Mac) or Browse (PC). Navigate to the folder of images that you want to illustrate and then open them.

02 Set up the document With the pictures loaded, you need to set up how the document looks. Select Inches from the Units drop-down menu and then enter 4.5 for Width and Height. This is smaller than the jewel case but means there's a bit of breathing space round the sides. You don't need a massive resolution since the images will be so small – 150ppi is fine. For home use, keep to RGB mode and flatten all layers.

03 Thumb a ride The Thumbnails section is for you to set up the layout of the contact sheet. Change the number of rows and columns to suit however many images you're working with – and check the live preview on the right to see how it's shaping up. Check the Rotate For Best Fit option if you have a selection of landscape and portrait layouts. The Place option decides if the images are ordered horizontally or vertically and keep the Auto Spacing checked.

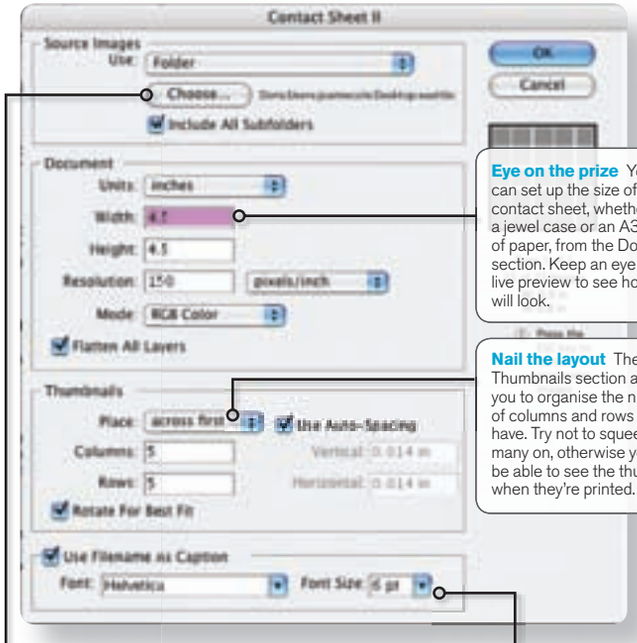
04 Fontastique At the very bottom of the Contact Sheet dialog is an option to use the picture's filename as a caption. It's worth keeping this checked, just so you can find the image on your hard drive in the future. You also get the chance to select the font you use. You may as well stick with the default, but shrink the text down to 6 point. Any larger and you risk not seeing all of the information.

05 Finishing touches Click OK and the contact sheet will be generated. Things are a little tight at the sides, but that's okay, because we set the size up slightly smaller than the dimensions of a jewel case. Go to Image>Canvas Size. Check the Relative box, enter .25 inches for the Width and Height and then set the Canvas Extension Color to White. Click OK.

06 The final item The extra .25 inches has made the contact sheet look much better. Now all that's left is to print it out and pop it into the jewel case. Instant organisation!

Contact Sheet options

Find your way around the dialog



Eye on the prize You can set up the size of your contact sheet, whether it's for a jewel case or an A3 sheet of paper, from the Document section. Keep an eye on the live preview to see how things will look.

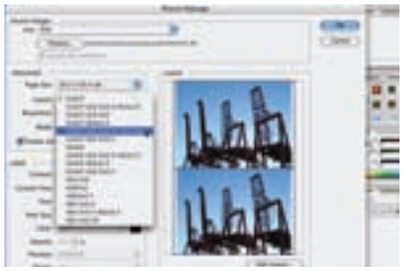
Nail the layout The Thumbnails section allows you to organise the number of columns and rows you have. Try not to squeeze too many on, otherwise you won't be able to see the thumbnails when they're printed.

Go to the source After you've created a folder of images to burn to a CD, you can use the Source Images section to load that folder into the Contact Sheet dialog window.

Text guidance The final section lets you change the font of the filename caption (assuming you've kept this option checked). There aren't a lot to choose from and to be honest, it doesn't really matter what you go for – as long as the font size is small enough to fit all the information on.

PRINTING MULTIPLE IMAGES

Quickly set up options to print more than one image



01 Open Picture Package Go to File>Automate>Picture Package to open the dialog window. If you already have an image open, this will load up. Otherwise, go to Use>File and navigate to the image to use. The default setting is 8x10 inches, but you can also pick 10x16 or 11x17. The Page Size menu lets you pick the sizes and layout of the package. A large preview appears on the right.

02 The resolution Underneath where you select the page size and layout, you can pick the resolution and printing mode. Obviously if you're printing to a commercial press you need a high resolution and CMYK colour mode, but for home use 150ppi and RGB mode will be fine. The final section of the dialog allows you to print the embedded info in your photos. This will appear across the images, so unless you're creating a client proof sheet, keep Content set to None.

03 Border control As soon as you click OK, your picture package will be created. But you'll probably notice that the images are a bit close together – there is a way of forcing a white border, though. Close the Picture Package window, hit D to set your background colour to white, and with the image still open, go to Image>Canvas Size. With the relative box checked, enter how much border you want in the Width and Height; .25 inch is a good bet.

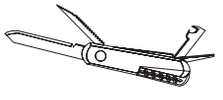
04 White stuff Your image now has a nice white border around it. With this in place, it's time to head back to the Picture Package section. Go to File>Automate>Picture Package as before.

05 Much better All of your previous settings will still be stored in the Picture Package software, so click OK and make sure that the border has worked. This border obviously makes the images a little smaller, but they look much better.

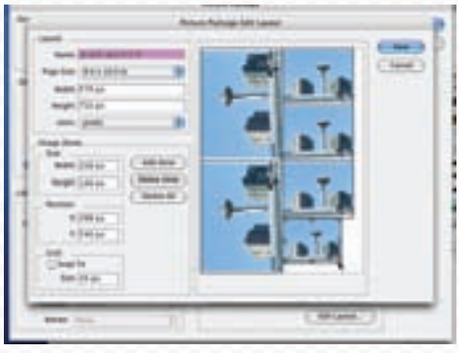
06 Multiple images In addition to setting up a document for printing multiple-sized images, you can also print different photos on the same picture package. With a picture loaded, click on the image that you want to change.

Tool tip

Just a tweak



You don't have to create a whole new layout from scratch if there is an existing layout that's pretty close to what you want. Load up the preset and then click Edit Layout. Now just make the tweaks you want and save as before.

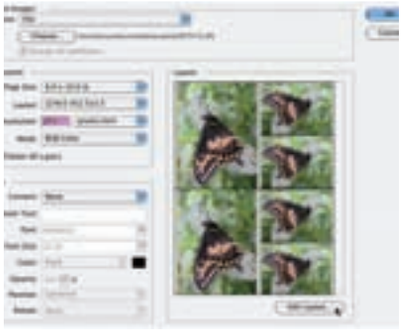


07 The replacement A window will now open so you can navigate to the image you want to add to the package. Once you've found it, click Open.

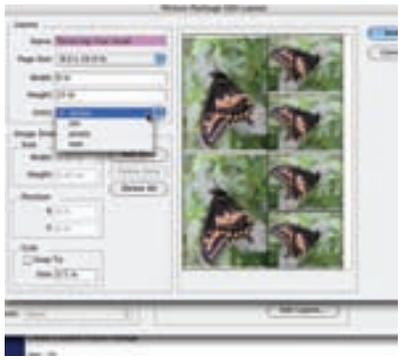
08 Carry on replacing Your newly-selected image will now appear in the layout of your Picture Package. You can replace as many of the images as you like using this method, and as soon as you're happy, click OK. Once your package is generated, print it out.

CREATE A CUSTOM PICTURE PACKAGE

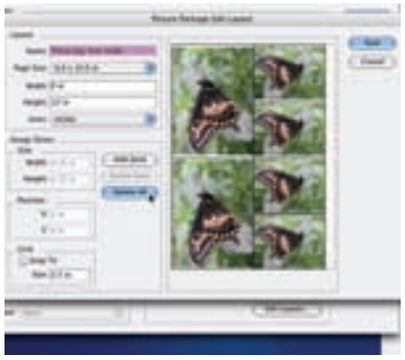
Get the exact print setup you want



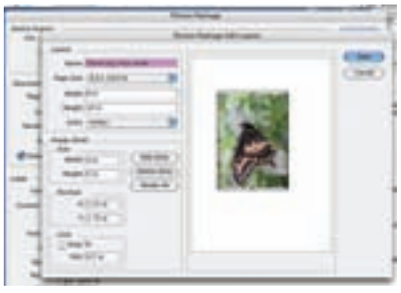
01 **All yours** Although there are 16 preset layouts in the Picture Package options, it's sod's law that the one you want isn't there. Never fear, you can set up your own printing layout. Open Picture Package and pick a photo to use as a placeholder and click Edit Layout.



02 **Name and measure** An edit window will open. Go to the Layout section and give it a name. This name will eventually appear in the preset layouts. You need to also pick a page size and unit of measurement from the Layout section.



03 **Clean slate** With your name and measurements decided, it's time to delete the existing layout. Do this by clicking the Delete All button. This obliterates the existing thumbnails, leaving a white page.

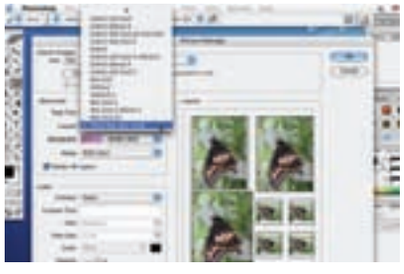


04 **First of many** Now you have a nice empty space to work in, it's time to build your custom layout. Click Add Zone to add the first thumbnail. As soon as you click the image, a bounding box will appear which allows you to resize the zone by dragging the adjustment handles. To move the thumbnail, just click and drag into position.

05 **Make more** With your first thumbnail in place, Option-click (Mac) or Alt-click (PC) on it and pick Duplicate from the pop-up menu. You can also use this menu to delete the zone you've clicked on, or create a new zone in a preset size.

06 **On the horizon** No doubt you'll want to work with landscape and portrait-shaped images, and this is easy to do. Click on a corner adjustment handle and then drag the box until it is wider than it is tall. The image will flip to landscape shape. If you make it taller than it is wider, the image flips to portrait.

07 **In the grid** For precise positioning of thumbnails, select the Snap To option in the Grid section. This brings up a placement grid, and all your zones will automatically snap to this, so they are perfectly aligned.



08 **Save and load** When you're happy with your layout, click Save and then name it again. This is the name for your hard drive, not the Layout pop-up in the Picture Package, but you may as well give it the same title anyway. Click Save and then go to the Picture Package dialog once more. Access the Layout pop-up menu and you'll find your customised settings there waiting for you.

Take control of your printing options and you can professional outputs at home

Expert Tip

Flat as a pancake

By default, the Picture Package will select the Flatten All Layers checkbox. It's worth keeping this default setting, just because it will dramatically reduce the file size of the final package. Obviously if you are printing an image that needs its layers, work from a duplicate of it.

Use the Aurora2 plug-in

Create natural 3D environments and improve your images with the Aurora2 plug-in

3D software is great for anyone who uses the Photoshop software, because it enables environments to be created for 2D images. The bad news is that 3D software takes some getting used to, and there's little scope for fudging it. But there's no need to pout. With the Aurora2 plug-in on your side, you can create natural-looking environments with ease. The plug-in allows you to magic up sun, clouds, stars, water, moons and also modify these with light beams, cloud options and sun spikes. Simply prep your image in the Photoshop environment and then load the plug-in to build the environment around it. Aurora rocks because it can be applied to different layers of an image, which helps you keep the impression of distance. But it isn't just creating environments; you can also improve areas of an existing outdoor image. This is the real beauty of the software, because you can quickly replace a dull-looking sky with something you created in Aurora. And if the mention of 3D has your toes curling in horror, there are plenty of preset effects that you can then tweak to your specific needs. See how this plug-in can boost a lacklustre image in the tutorial opposite, and if you like what you see, visit **www.digi-element.com** for more information. You can download a demo or purchase the full version for $179.

CITYSCAPE BEFORE

CITYSCAPE AFTER

essentials

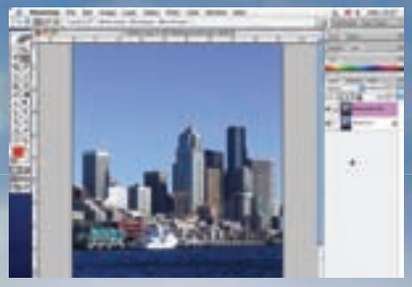
SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

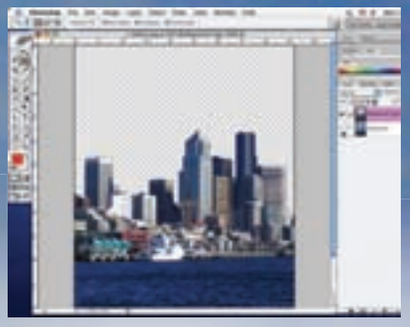
YOUR EXPERT
Jo Cole

BUILD A NEW SKY

Wave goodbye to boring skies and say hello to dramatic cloudscapes



01 **Open your image** Your first step is to open up your Photoshop software and load the image you want to transform. Duplicate the background layer and then decide what areas you want to change. We're boosting the drama of the sky, so it's a quick job of selecting the Magic Wand tool and clicking on the sky. If any bits are left unselected, hold down Shift and click on those areas to hoover them up.



02 **Delete with prejudice** The Aurora plug-in doesn't work on opaque areas, so you need to delete any areas that are going to be replaced by the superior 3D creations. Just hit the Delete button and they'll be obliterated. To check you've selected everything, turn off the Background layer and reveal the selection.

03 **Let Aurora loose** Go to Filter>Digital Element>Aurora2 to open the plug-in. The Aurora interface will load. Your first job is to go to the Clouds tab and click the Enable button. We won't worry too much about the settings just yet, let's get some new sky first. Making sure the correct layer is highlighted in the Layers box, click the Presets button. This accesses the preloaded options in the software.

Expert Tip

The light is right

Although you can create pretty much any sky you can think of with the Aurora plug-in, pay heed to the lighting in your photo. If it was taken in brilliant sunshine, a dark and brooding sky will look seriously out of place.

04 **Pick a preset** With the Presets window open, have a look at what options are available to you. Look at the different types of presets by clicking through the tabs at the top of the window. Because we are only dealing with the clouds, uncheck the Water box. Now click on a preset that takes your fancy and then hit OK. Don't worry if it isn't exactly how you want; you can make adjustments.

05 **Cloud options** The Planet Radius slider alters the 'dome' of the clouds to mimic the curve of the earth. The lower the value, the more curved the dome. If you have a scene with lots of sky in view, you can afford to bump up the dome effect.

06 **Cloud shape** Alter cloud shapes using the Noise option. Clouds are created on two levels. The main one sorts out primary puffs, while the Obertones slider alters the detail. The higher this is, the more complex your clouds will be. A high Fragmentation value will give a powdery look to cloud edges, Feathering softens clouds, and Coverage determines how much sky is covered.

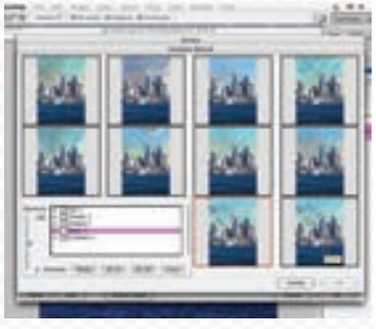
07 **Cloud type** You can also change the type of clouds. Checking the Stratus button gives you a straight cloud shape, while the Cirrus option provides swirling cloudscapes. As you're making changes, make sure to click Refresh to see how things are shaping up. To see a larger preview, press the Preview button and click OK to return to the Photoshop software.

08 **Colour time** Although you can alter the colour of clouds within the Aurora2 interface, it is a touch on the tricky side. Your best bet is to alter any colour using the various tools in Photoshop. Curves are a good way of boosting a hue, or you can go for something completely unrealistic courtesy of Hue/Saturation.

Expert tip

Many variations

For a quick look at what can be achieved, click the Variation Wizard button. In this window, double-click on the preview and eight variations will appear. To see how one compares to what you have, click it and it will appear at the bottom next to the original. To see more variations, just double-click on the original and remember to check which options you want to keep in the left-hand box.



NEXT ISSUE | WE SHINE THE SPOTLIGHT ON ANOTHER PHOTOSHOP PLUG-IN

Apply Photoshop effects within Illustrator

Use many of your favourite Photoshop effects in Illustrator CS2, but in conjunction with the flexibility of vector artwork

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 40 minutes

YOUR EXPERT
Sam Gilbey

ON THE CD
Final fish.ai image with layers

Whatever kind of digital creativity you're involved in, the chances are that you spend a great deal of your time working primarily in Photoshop, and with good reason. It really is a powerhouse of a software package. It's certainly a case of if you can imagine it, and possess the right skills, then you can create it. And with version CS2 on your side, you'll probably be able to refine the concept just that little bit tighter, and even complete it in a faster time. So, you may ask, why would you need any other software?

Well, Illustrator CS2 is still a hugely important part of most designers' arsenal. There are lots of reasons for this, but we're going to concentrate on one aspect – where Illustrator goes a little bit further than Photoshop. It offers more flexibility when it comes to applying effects. How many times in the Photoshop software have you applied a filter to an object, only to want to remove it again later? And if you've since closed the file, or have gone way past it in the History palette, then you have to re-create that aspect of the artwork from scratch. With effects in Illustrator, you can apply many of the Photoshop filters that you're familiar with to individual vector elements, and turn them on and off or edit them at will, at any time. Crucially, you can edit your vector shapes and the effects will automatically adjust. Pretty exciting, don't you think?

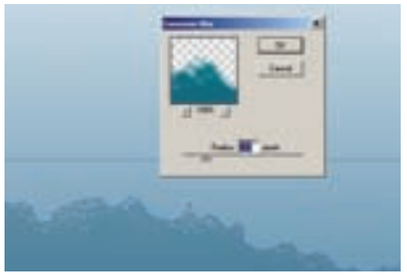
NOTES | THE PHOTOSHOP EFFECTS IN ILLUSTRATOR ONLY WORK ON RGB DOCUMENTS

APPLY PHOTOSHOP EFFECTS TO VECTOR ART

Get the best of both worlds with this guide

01 Getting started Create a new Illustrator CS2 document 14 inches by 12 inches. Because we're working with vectors, you can always scale things up later. Go to File>Document>Color Mode, and select RGB Color. Draw a rectangle that overlaps the bounding box slightly, apply a 90° gradient to it, fading down from light blue to dark petrol blue.

02 Marine shapes Call this first layer 'riverbed' and save your file for the first time. Draw a deep marine coloured shape with the Pen tool in the lower half of the frame, making it suitably uneven like a subterranean surface.

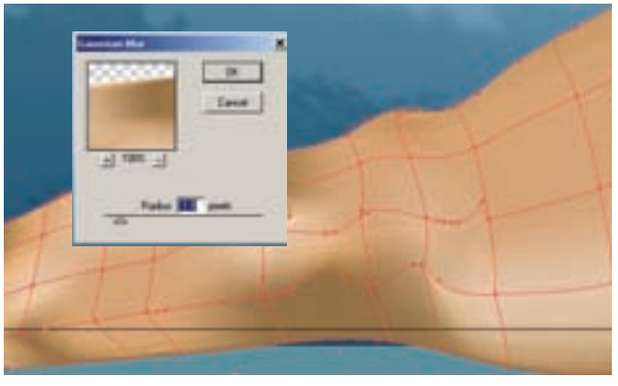


03 First effects Go to the Effects menu and scroll down to Photoshop Effects>Distort>Ocean Ripple. Set the Ripple Size to 9, and the Ripple Magnitude to 20, then click OK. If you can't see the Transparency palette, go to Window>Transparency. Fade the shape out to 30% opacity, then go to Effects>Blur>Gaussian Blur, and apply a blur with a 3.5 pixel radius.

04 Crystallize time The seventh icon down on the left of the Tools palette is the Warp tool. Click and hold it to open a sub-menu. Use the Crystallize and Warp tools to increase the complexity of the ocean landscape by clicking and dragging over the edges. It'll start to feel like a more natural shape.

05 Layered seascape Copy and paste the shape you've adjusted. Go to Window>Appearance, and you'll see the effects you've applied to the shape so far. Double-click on the small 'f' icon where it says Gaussian Blur. Reduce the blur on this version of the shape, to make it seem closer to the foreground. Also increase the opacity, and repeat the process.

06 Banking on it Use the Pen tools to create a hilly bank in the right of the foreground. Go to Object>Create Gradient Mesh, and create a mesh with 11 rows and four columns with Appearance set to To Edge. Click OK, and then use the Direct Selection Tool to select the individual cells of the mesh. Choose different tones for each cell.



07 Light it up Go to Effects>Brush Strokes>Accented Edges. Set the Edge Width to 2, the Edge Brightness to 50, and the Smoothness to 8. Click OK. This should give the bank a nice luminescent effect. You also need to add a Gaussian Blur of approximately 1.9 pixels. Make sure this object is on its own layer.

08 A shapely fish Create a new layer and call it Fish Outline. Select the Brush Tool, and scroll down the Brush Palette until you get to Marker-Rough. Set the size to 0.5pt, and draw a rough outline of the fish with smooth strokes. Create a new layer called Fish Body beneath, and create a shape with the Pen Tool that follows the outline.

Expert Tip

Make it your own

The principal of using Photoshop effects in Illustrator is the same, but the style with which you choose to use it is down to you. We've used the Photoshop effects on most elements of our underwater image, but you may want to combine this with the clean flat vectors that Illustrator is best known for. Experiment, and find out what suits you.

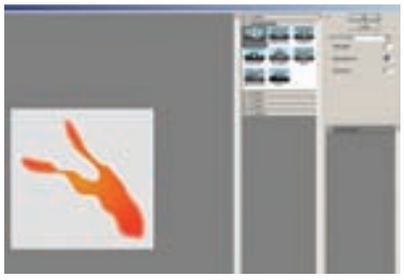
WEB | LEARN MORE ABOUT GRADIENT MESHES AT HTTP://VEERLE.DUOH.COM/INDEX.PHP?ID=D20041110

Filters vs effects

The Photoshop effects in Illustrator CS2 are essentially very much like the Photoshop filters. However, things get confusing when you notice that Illustrator also has a Filter menu. Many of these are applicable to bitmap objects, not vectors, so although you can use them you lose the advantage of scalable images, which kind of defeats the purpose of working in Illustrator.

COLOUR YOUR FISHY FRIEND

Make the shape come alive



09 Smooth and contoured Create a gradient mesh on the shape, with two rows, three columns, and Appearance set To Center. Use pale orange tones to render the fish. Add a few flowing patterns and give them a Radial gradient, apply a Radial Blur effect, and also go to Brush Strokes>Accented Edges. Width, Brightness and Smoothness should be 7, 50 and 5 respectively.

10 Subtle colours Koi carp have many colours and tones, so we need to add a bit more colour. Use the Brush Tool to draw some sleek shapes that follow the curves of the fish, but then delete the stroke and fill them in with different colours. Fade them via the Transparency Palette, and also apply a blur effect to soften them.

11 Bright lights To create a subtle dappled underwater light effect, use the Brush Tool to paint a squiggly line on top of the fish. Then simply fade the shape out and apply a Gaussian blur to soften the effect. Do the same on the bank, but use a bright cyan colour.

12 Shiny fins We want the fins to feel slightly different to the body. Draw a shape that follows the outline of the central fin you drew earlier. Go to Effects>Artistic>Plastic Wrap. Set the Highlight Strength to 13, Detail to 12 and Smoothness to 12. Do the same for the front fins, but with different settings as required.

13 Movement in those fins Create a new layer and call it Fin Blur. Use the Brush tool to paint in some loose strokes that represent the fins flapping in the water. Deliberately overlap the edge of the fins, then go to Select>Select All on that layer. Apply a Spin Radial blur, centred down towards the bottom left-hand side, with the Amount set at 30.

14 Blending modes and more detail Making sure you're on a layer above Fish Outline, add more overlapping tones around the edges of the fish. Try adjusting the blending modes of these shapes, via the Transparency palette. We did a couple set to Exclusion, for example, and if you choose the right colour, it can really add depth. Add grey and black to the eyes and blur slightly.

15 Scale it up Copy and paste the coloured shapes on top of themselves. Go to Effects>Texture> Stained Glass and you can quickly add a relatively convincing scales effect to the body of the fish. When you've applied the effect, set the blending mode to Overlay, and then set the opacity to 25% from the Transparency palette.

16 Shimmering light The background needs a bit more depth. Add a new layer above the background, and draw a large and loose light blue shape. Go to Effect>Warp>Wave and bend the shape some more. Add a broad Gaussian and/or Radial Blur, then set the blending mode to Overlay and the opacity to 80%. Overlap the shape a few times.

Web Resources

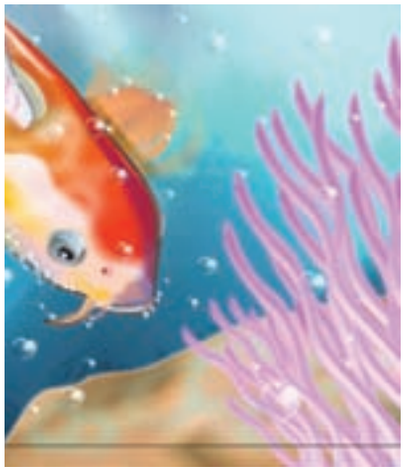
Of course there are countless portal/blog sites out there to point you in the direction of the latest and greatest in illustration and design, but 'Drawn' is a resource that's well worth adding to your favourites if you haven't already. You'll find it at **www.drawn.ca**, and you're bound to be inspired by the beautiful works that are linked and collated.

HOW TO AVOID BUBBLE TROUBLE

The secrets to creating realistic bubbles

17 **In a bubble** Create a bubble using a combination of elements. Create the main circle with a thin stroke and a gradient, and blur it slightly. Add some white highlights and some blue and purple shadows. Adjust the blending modes of the different elements until the bubble has the right translucency.

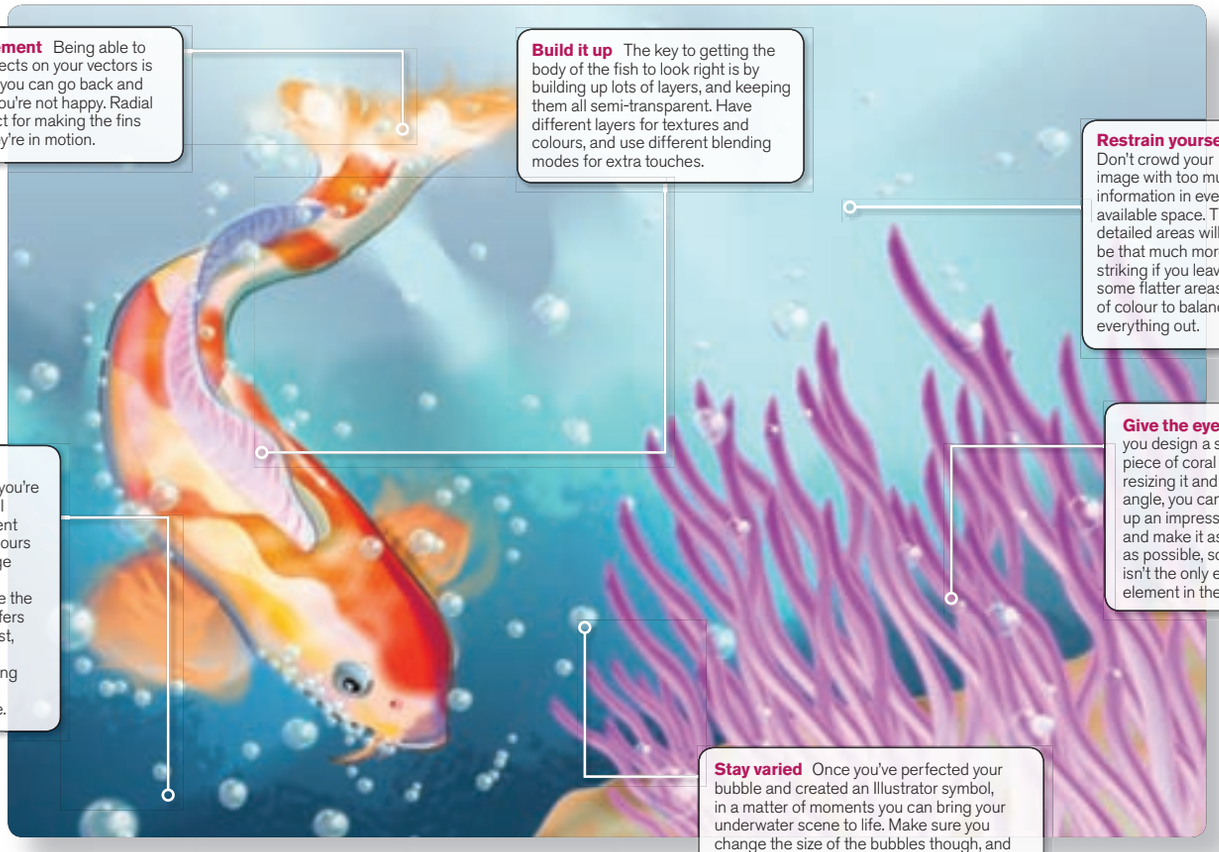
18 **Bubblicious symbols** With all bubble elements selected, go to Window>Symbols, click the small arrow at the top right of the palette, create a new symbol and call it 'bubble'. You can drag the symbol onto the canvas as many times as you need. With the Selection Tool (the black arrow), create different bubble sizes, holding Shift to constrain the aspect ratio.



19 **Coral chief** The bubbles need to be on the top layer, but use the Brush or Pen tools to draw a single 'thread' of coral on the layer beneath. Use a combination of the following effects to bring the shape to life; Sketch/Bas Relief, Stylize/Inner Glow, Blur/Gaussian Blur and Brush Strokes/Accented Edges. Duplicate the shape several times, adjusting the angle and size.

Key elements of our underwater scene

An overview of how we used the Photoshop effects in Illustrator to bring our scene to life



Making movement Being able to use blurring effects on your vectors is great, because you can go back and adjust them if you're not happy. Radial blurs are perfect for making the fins appear as if they're in motion.

Build it up The key to getting the body of the fish to look right is by building up lots of layers, and keeping them all semi-transparent. Have different layers for textures and colours, and use different blending modes for extra touches.

Restrain yourself Don't crowd your image with too much information in every available space. The detailed areas will be that much more striking if you leave some flatter areas of colour to balance everything out.

Stay strong It's easy when you're working with all these translucent effects and colours to let your image become a little pale. Make sure the background offers enough contrast, in both colour and tone, to bring the foreground elements to life.

Give the eye a treat If you design a sweeping piece of coral by simply resizing it and adjusting the angle, you can soon build up an impressive reef. Try and make it as luminous as possible, so that the fish isn't the only eye-catching element in the design.

Stay varied Once you've perfected your bubble and created an Illustrator symbol, in a matter of moments you can bring your underwater scene to life. Make sure you change the size of the bubbles though, and make it look as natural as possible.

NEXT MONTH | LEARN HOW TO CREATE DVD MENUS IN PHOTOSHOP

Advice

Visit the advice centre for help in fixing photos, solutions to your imaging-editing problems and directions to helpful destinationson the Web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

LORA SYKES
When it comes to design quandaries, Lora can make miracles happen

JO COLE
The net is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Wonderful workspaces

Q I have to share my computer with colleagues. This means when I open Photoshop I have to spend time fiddling about with the menu until I get rid of lots of unwanted floating windows and palettes that my mates have been using. Is there a quicker way to get the package's interface laid out the way I like it?

Neil Houston

A We all use Photoshop in different ways. Some users like to have multiple panes and palettes open, while others prefer a clean uncluttered interface. Web designers have different needs to photo editors for example, so they require access to different parts of the toolset.

The fantastic thing is the fact that the interface is fully customisable. The default workspace layout is very 'in your face', so most people start closing palettes they don't require as soon as they open the application.

The right-hand side of the screen is cluttered with palettes, from the Navigator to the Layers palette. You may prefer to navigate using the Zoom tool, or pressing [Command/Control] and [+] or [-] to zoom in and out. This means you'll hide the Navigator and want it to stay hidden the next time you open Photoshop.

Once you've hidden unwanted palettes and positioned the remaining palettes in their preferred locations you can save your customised interface for access at a later date. Simply go to Window>Workspace>Save Workspace. Label the customised layout with something appropriate, like 'Neil's Workspace' for example. You can choose to save any customised keyboard shortcuts in your new workspace too. You can then go to Windows>Workspace>Neil's Workspace and the interface will change to your preferred layout. Encourage your colleagues save their own customised layouts (because they'll be just as glad to get to creative without having to waste time fiddling around with palettes every time they open the application).

Photoshop enables you to customise and save a variety of different layouts so you can make the interface change to suit your specific needs in seconds

The whole truth…

Q I've finally made the plunge and upgraded to CS2. I've tried the What's New PDF that appears on the Welcome Screen when you open the application, but this just seems to show the highlights of the new features. Is there an

Tip

If you make a selection in a document and then hold down Shift while you drag an image from another document, as soon as you let go, the dragged image will be centered within the selection you've made. You can also copy and paste the image with the same result.

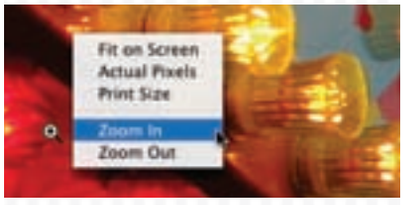
Tool tip

Magnetic lasso

The Magnetic Lasso Tool is a quick and effective way of isolating a subject. It places anchor points automatically that stick to your subject's outline. Occasionally the tool will get lost and place a stray point. Place the cursor near that unwanted anchor point and press [Backspace] to delete it.

Menu tip

Keep it in context



The next time you're using a tool, try right-clicking the mouse. This will bring up a context sensitive pop-up menu wherever the cursor happens to be. This handy pop-up will give you a tool-specific list of menu options without the need to go to the main menu bar at the top of the screen.

KEYBOARD SHORTCUTS Saving files

	PC	Mac
Save	Ctrl + S	Cmd + S
Save As	Ctrl + Shift + S	Cmd + Shift + S
Save a Copy	Ctrl + Alt + S	Cmd + Option + S
Revert	F12	F12

Make Photoshop CS2 give up the goods by telling it to colour code every new tool and item lurking in its menus and sub-menus

easy way of discovering every new feature? I want to get my money's worth!
Philip Scott

A Go to Window>Workspace>What's New in CS2. This will colourise every new menu item, making it easy for you to explore all of CS2's latest goodies. Each new item will be highlighted in blue. You can also use this colour-coding trick to find menus relating to specific topics like Automation or Web Design. Go back to Window>Workspace and choose Painting and Retouching, for example. You'll then see all relevant menu items highlighted in green, which will help you focus more quickly on the menu items you need. You can even create your own colour-coded menus to help you find favourite commands and filters more quickly. Go to Windows>Workspace>Keyboard Shortcuts and Menus. Each menu item has a Color column that you can click in to assign a particular colour to that menu.

Need for speed

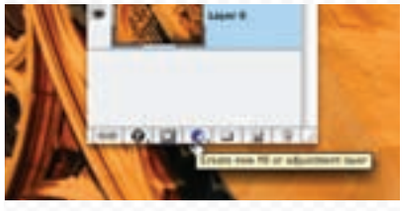
Q **As an experienced Photoshop user I'm keen on keyboard shortcuts. Do you have tips on speeding up my Photoshop workflow even further?**
Diane Lombard

A Each new version of the Photoshop software provides additional ways to customise the package to suit your own needs. Keyboard shortcuts are indeed great ways to work quickly without breaking your creative flow; rummaging around menus for specific tools, filter or commands. The F7 button hides or shows the ever-handy Layers palette, for example, enabling you to summon it when required then banish it to a corner of cyberspace when it's no longer needed. However, not every tool or menu command has a keyboard shortcut. There's no shortcut available to summon the Brightness/Contrast dialog box for example. This shortcoming forces power users to break their stride. Instead of summoning tools like Brightness/Contrast with a flourish of fingers on the keyboard they have to lug the cursor up to the main menu and go hunting through the Image>Adjustment sub-menu. Fortunately Photoshop CS and CS2 users can customise the package's existing keyboard shortcuts and

Cursor tip

What's that?

If you're unsure what particular icon or tool does, hold the cursor over it for a second or two and a yellow label will appear with a short description of the tool's function. If these labels get in the way or become distracting, then you can turn them off using the Preferences menu.



Filter tip

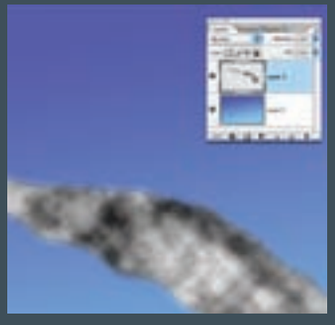
Noise pollution

If you shoot an image with a high ISO setting you can get unwanted picture noise, especially in areas with large chunks of similar colour. Select the noisy area with the Magic Wand Tool (like the left section of sky in our example). Use Filter>Noise>Median to smooth the noise into an even wash of colour.

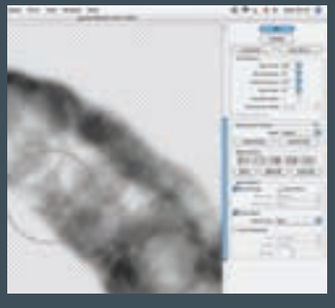
CREATING CONTRAILS

Q **I've been experimenting with the Cloud filter in an attempt to create a jet's contrail effect. My efforts end up looking very flat. Have you any suggestions for how I can give them more volume?**
Terry Hamilton

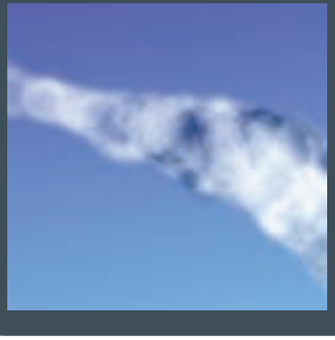
A Contrails are created when the hot exhaust emitted from a plane reacts with colder particles of air. We can simulate this effect by combining several filters together. The Clouds filter is a good starting point, but to create clouds with 3D volume you'll need to break out the Bloat tool. Never heard of it? Read on…



01 Lasso it Select the Lasso Tool [L]. Set its Feather option to 16 to create a soft edged selection. Draw the shape of your contrail on a new layer. Go to Filter>Render>Clouds to fill the selection with a greyscale cloud effect. Hit [Command/Control] + [D] to deselect the selection.



02 Bloat it Go to Filter>Liquify. Click on the Bloat Tool icon [B] and reduce Brush Density to 22. It's more effective to apply the bloat in several gentle steps instead of one click. Click in the clouds to pull them towards you. This creates an effective billowing volumetric effect.



03 Blend it Set the bloated cloud layer's blending mode to Luminosity to create a more ephemeral wispy-looking contrail that blends with the previous layer. Enhance the effect by duplicating the cloud layer and setting its blending mode to Screen. This creates a more realistic-looking contrail.

KEYBOARD SHORTCUTS The Undo commands

	PC	Mac
Undo	Ctrl + Z	Cmd + Z
Step Forward	Ctrl + Shift + Z	Cmd + Shift + Z
Step Backward	Ctrl + Alt + Z	Cmd + Option + Z
Fade	Ctrl + Shift + F	Cmd + Shift + F

ISOLATING COLOUR

Get picky about elements

Q **What's the easiest way to select and isolate a specific colour? I'm trying to create a shot where a model's coat is in colour and the rest of the image is in monochrome.**
Michael Bradshaw

A Photoshop is such a powerful package that there are many ways to select and isolate colours. You could try using the Magic Wand and Shift-click to add the desired colours to the selection. Another effective but more advanced method is to use the Color Range option.

01 Duplicate the layer Before editing an image's colour information, create a duplicate of the main layer (in case things don't work out as planned). Then go to Select>Color Range. Select the Eyedropper Tool. Click on the colour you want to select. All similar coloured pixels in the selection will appear as grey or white.

02 Add to the selection To fine-tune the selection increase the Fuzziness slider. Try and get it to look as white as possible. Areas outside the selection show up as black. Change the Selection Preview to Grayscale to get a better look at the sampled white areas. Use the Add to Sample Eyedropper to include areas of colour that have been missed.

03 And invert When you're happy with the preview tap the OK button. The 'marching ants' will indicate the selected colour. Go to Select>Inverse to select the background and pick Image>Adjustments>Desaturate to lose every other colour in the image.

even assign shortcuts to menu items that don't have any.

CS users can go to Edit>Keyboard Shortcuts and assign their own shortcut to menus that don't have one. The Application Menu section lists all the menu commands. Simply scroll down to a command like Brightness/Contrast and click in the Shortcut column. You can then assign your own keyboard shortcut to that menu item. Your shortcut must include either Control (Command on a Mac) or an F key to be valid. If you chose a shortcut that's already been assigned to another menu item, a warning will appear. You can pinch this shortcut and apply it to your chosen menu item instead or look for something unique.

In CS2 go to Windows>Workspace> Keyboard Shortcuts and Menus. This works in the same way as the Keyboard Shortcuts menu in CS, though it has the additional option of letting you make menu items invisible. This is a great way of creating a lean and mean streamlined interface. This will give you less menu choice to wade through when looking for specific items in the future (a bit like deleting the shopping channels from your TV freeview box to avoid wasting time channel hopping). Spending a bit of time customising Photoshop's menus and shortcuts will greatly speed up your workflow.

Customise your keyboard shortcuts and even assign shortcuts to menu items that don't have one by default!

Clipping paths

Q **I use the Pen Tool to draw paths around objects so that designers have the option of easily isolating the subject from its background. I'd like to share these paths with clients when I mail them the images, but as I have to compress my PSDs down to .jpg files the paths disappear. Is there any way to store paths in a .jpg?**
Laurence Postgate

A Paths are very handy tools for designers to use as they allow them to quickly isolate specific objects from a scene. Fortunately you can store your paths in a .jpg file by converting them to a clipping path. Use the Pen Tool to draw the path as normal. Once the path has been created go to the Path options menu in the Paths palette and choose Save Path. In the Path options menu set the Flatness value to 1. Flatness adjusts the way the clipping path follows the curves you've created. A value of 1 will make the clipping path faithfully follow the path's curves, while higher values will be less accurate. Click OK. When you save the file as a .jpg the path

Layers tip

Quick opening

The downfall of layered files is that they can take aeons open up. To look at a file without waiting for the layers to load, go to File>Open and then navigate to the layered file. But before you click Open, hold down Shift+Option (Mac), Shift+Alt (PC). This opens a flattened version of the image.

RAM tip

Purge your contents

If it feels like your version of the Photoshop software is crawling through treacle, it may be time to do some purging. Go to Edit>Purge and then choose either Undo, Photoshop's Clipboard, History States or All. Hopefully that will sort out your RAM dilemma.

KEYBOARD SHORTCUTS Arrange layers

	PC	Mac
Bring to Front	Ctrl + Shift +]	Cmd + Shift +]
Bring Forward	Ctrl +]	Cmd +]
Send to Back	Ctrl + Shift + [	Cmd + Shift + [
Send Backward	Ctrl + [	Cmd + [

Make your .jpgs more functional by embedding a clipping path inside them. This will allow other people to use the path to make a selection

will remain intact, allowing other designers to access it. Don't use the Save for Web option though, as this will create a jpg without a clipping path. If you save your document as an EPS file, then packages like QuarkXPress and Adobe Illustrator can also use the embedded clipping path to make a selection.

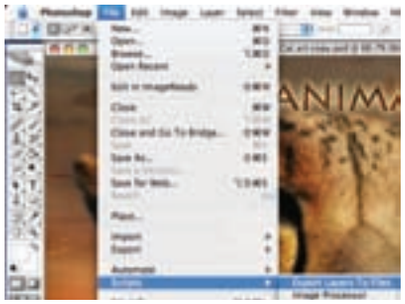
Colours from photos

Q Sometimes I can't find the colour I want in the Swatches palette to match up with whatever image I have open at the time. Is there any way I can quickly create some hues that fit in with a photo? I've tried using the Eyedropper Tool and doing it that way, but that's only good for one colour at a time and I'd like to get a whole swatch.

Jimmy Ragge

A There is indeed a way for you to create swatches of colour from a photo. This is worth doing if you have to create supplementary boxes such as frames around the image and makes sure all the colours work well together. With the image open in the Photoshop software, go to Image>Mode>Indexed Color. A dialog box will pop up. Choose Local (Perceptual) frm the Palette list and then set Colors to 256, Forced to None, Dither to None and then click OK. Now go to Image>Mode>Color Table to see the colours sampled from your image. Click Save, give your swatch a name and save to the Photoshop>Presets>Color Swatches folder. To load, go to the Swatches palette, pick Load Swatches from the menu and select Color Table from the Files of Type list. Now just click on the one you've saved and then click Load.

If you can't find the colour that you want, you can save a colour swatch from one of your photos. This is perfect for getting the exact hue for your project



You can easily turn your layered files into separate documents by having a little route around the options in the Scripts menu

Separate out layers

Q I've got some layered files that have elements on that I want to use in other illustrations. So far I've been selecting the layer and then copying and pasting it to another document, but this is getting very tiresome to do. There must be a quicker way.

Abigail Fleck

A Ha ha, yes there is. You can get the Photoshop software to quickly sort out your layered files into separate documents, so you can then save these documents somewhere and always have an image's layers to hand. Open up the layered file and then go to the File menu. Navigate down to the Scripts option and pick Export Layers to Files. After a bit of shimmying about, all the layers will appear as separate documents.

Book Resources

If you're in the market for some new books on the Photoshop software and related issues, make sure you turn to our book review pages, on page 90.

Opacity tip

Perfect slider control

You can control the Opacity slider in the Layers palette with the keyboard rather than fiddling about with the mouse. Click the arrow next to the Opacity field and then use the Left and Right arrows to move 1% at a time, or get the Shift key involved to move 10% at a time.

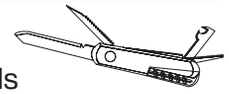
Function tip

History lesson

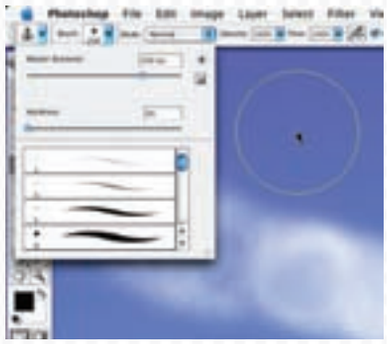
Experimenting is easy because you can retrace your steps if things go wrong. This is because the last 20 things you've done are recorded. You can increase the number of History States in the General Preferences window.

Tool tip

Brush up on your skills



Many of Photoshop's tools are brush-based, like the Clone Stamp Tool [S]. You can use the Options bar to change attributes like Diameter and Hardness, but for faster brush tip editing use the bracket keys instead. The [bracket will decrease brush diameter and the] will increase it. Combine those keys with the Shift key to swiftly increase or decrease brush softness.



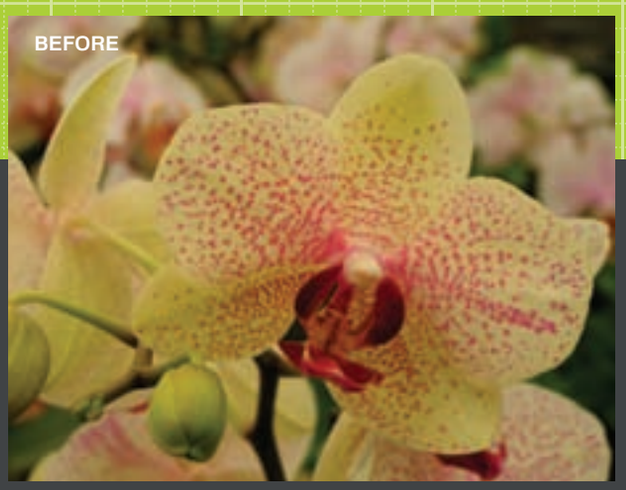
PHOTOFIX

Send in your troublesome images for us to fix…

Send your troublesome images on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ

Unfortunately we cannot return CDs



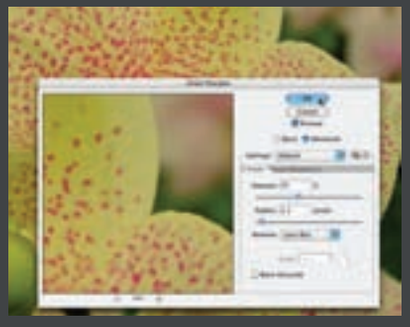
Sharpen up blurry macro shots

The closer you get to a subject, the more scope there is for flaw to be seen. Here's how to fix common glitches

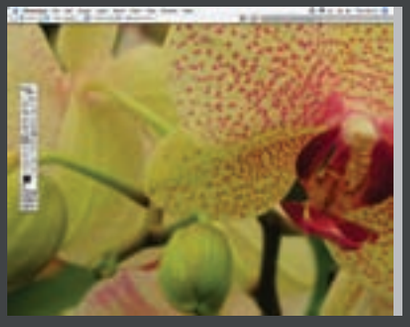
Flowers make fantastic subjects for a photograph, with their combination of colours and attractive curved contours. A good way of shooting flowers is to set your camera to Portrait mode. This opens the iris to maximum to create an image with a shallow depth of field. However, as this image demonstrates, shooting with a shallow depth of field is tricky, as only a small part of the shot will be in focus. In this example the main flower is slightly soft making it lack clarity. The image is also slightly under-exposed resulting in drab washed-out colours. In this walkthrough we'll show you how can sharpen the slightly blurred flower. We'll also fake a shallower depth of field effect by blurring the closed flowers on the left to balance the image and draw attention to the main subject. We'll also tweak the shot to restore the flower's natural vibrant colours.

IMPROVE THE MACRO

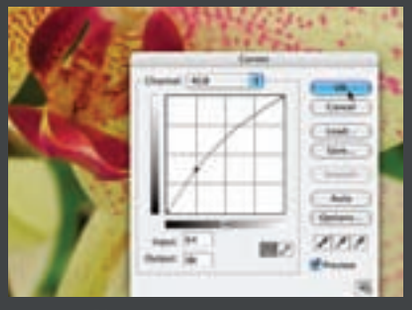
It's all about the sharpening



01 Sharpen up Make a quick selection around the flower and then go to Filter>Sharpen>Smart Sharpen. (Non CS2 users could use Unsharp Mask just as effectively). We chose a Sharpen Amount of 91% and set the Radius to 2. 3 pixels. We told the filter to remove Lens Blur.



02 Blur the buds The unopened buds in the foreground are in sharp focus, and draw the eye away from the main flower and unbalance the picture. We selected the Blur Tool [R] and set the tool's Strength option to 100%. A few strokes with this tool added a soft focus effect to the buds.



03 Clever curves To brighten up the under-exposed shot we went to Image>Adjustments>Curves. We clicked on the bottom left of the grid where the Input and Output values were both 64. Increasing the Output value to 84 brightened up the shot. Image>Adjustments>Auto Contrast does a similar job.

Tool School

A touch of colour

To compensate for the washed-out colours in the original shot we went to Image>Adjustments>Hue/Saturation. Pushing the Master Saturation value up to +8 helped give our image's colours more impact. Once again the Photoshop software's toolset helps an image reach its full potential.

WEB | FOR INFORMATION ON TAKING BETTER MACRO SHOTS, SEE WWW.MACROPHOTOGRAPHY.ORG

RESOURCES

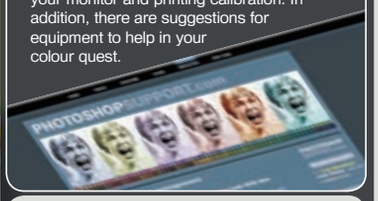
The best sites to go for Photoshop advice, utilities and information

MASTERFILE
www.masterfile.com

This independent stock library has more than 20 years experience under its belt. Handling both royalty-free and rights-managed images, it covers pretty much anything you can think of, including business, lifestyles, sports, travel, education, natures, maps, scenic and technology. Full history can be provided for non-exclusive image licenses but if you go the rights-managed route, it apparently has the fastest rights clearance system.

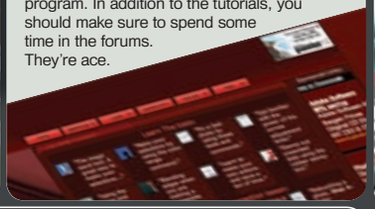
COLOUR MANAGEMENT
www.photoshopsupport.com/resources/color.html

Get a handle on colour management with this page that will launch you to articles and tutorials on managing your monitor and printing calibration. In addition, there are suggestions for equipment to help in your colour quest.



TEAM PHOTOSHOP
www.teamphotoshop.com

Loads of helpful tutorials await you here, including using the tools and techniques in the Photoshop software and working with text in the program. In addition to the tutorials, you should make sure to spend some time in the forums. They're ace.



PHIREBRUSH
www.phirebrush.com

Each edition of this online design magazine has articles, interviews, tutorials, reviews and commentary on art, life, the universe and everything. The articles make interesting reading and pertain to various issues important to the design world, while the tutorials help you extend your prowess in programs such as Illustrator, Flash, 3D and of course, Photoshop. The forum is a great place to talk to like-minded souls, and the links will transport you into a world of hip design and cool characters. Make sure you pay particular attention to the submissions area. This is perfect for seeing a broad section of art from different disciplines and is excellent for a quick injection of inspiration Oh, and don't forget about the Downloads section – there are some lovely brushes here.

LOMBERGAR
www.lombergar.com

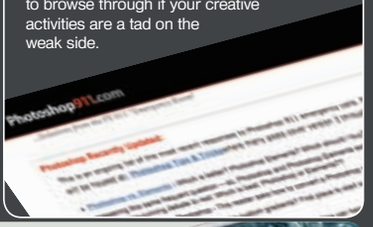
Domen Lombergar is a digital artist doing all sorts of wonderful things with the Photoshop software. In addition to showcasing his extraordinary art on his website, he also provides a bloody huge section of tutorials. But these aren't just static, step-by-steps. You can benefit from video tutorials on various different techniques, from basic image correction, to full-on photo manipulation. The Forum section is a great place to come and chew the fat with other Photoshop users and if you find yourself warming to Domen's particular brand of digital art, you can purchase prints and hang them everywhere.

TOTAL TRAINING
www.totaltraining.com

If you're in the market for a touch of instruction, the Total Training site offers a great service. With loads of CDs to buy, you can quickly build up an impressive resource library.

PHOTOSHOP 911
www.photoshop911.com

The Photoshop 911 site has its very own emergency room for victims of bitmap brutality, and is a good place to browse through if your creative activities are a tad on the weak side.



BLUE SFEAR
www.bluesfear.com

This is a great site for free Photoshop tutorials, covering a range of topics and specialities. Learn how to achieve all number of effects in the program, get savvy with the interface or delve into the world of textures and patterns – there are over 180 step-by-step guides to help you on your way. When you've had enough of learning, have a read of some of the articles, wax lyrical in the Forums section or share your creations in the Community Art area.

eMag™

creative reviews

This is the place to come for getting the lowdown on the best hardware, software and learning resources for expanding your creative options

Panasonic DMC-LX1

"The world's first widescreen camera – it's compact, easy to use and it takes bloody good pictures"

Hardware reviews

Panasonic DMC-LX1 86
Wacom Intuos3/Art Marker 88

Software review

Adobe Illustrator CS2 89

Book reviews

Landscape of Dreams 90
Real World Photography 91
Photoshop CS2 91
CS2 in 24 Hours 91

DIGITAL CAMERA

Panasonic DMC-LX1

The DMC-LX1 is the first widescreen 8.4-megapixel camera to hit the market. We find out if there's more to this model than novelty value

info

COMPANY
Panasonic

WEB
www.panasonic.co.uk

PRICE
£448.99

Time was a company could release a digital camera and the mere fact a new model was on the market was a big event, regardless of what the camera offered. Now the market is flooded with models, manufacturers have to do all they can in order to get leverage above the crowd, so when one offers an industry first, there's reason to get excited.

The industry first in this case comes courtesy of Panasonic. Its new DMC-LX1 model has the ability to take pictures in 16:9 aspect ratio, in other words widescreen. This is excellent for getting more picture for your pound and opens up some interesting photo opportunities. For a start, it's perfect for capturing an entire scene without having to zoom back and miss detail. And talking of zoom, if you find you need a bit more than the 4x optical provided, you can boost the zoom to 5x for a 5.5-megapixel shot in the 16:9 mode. Panasonic claims this is with minimal image deterioration and we have to say that although going above the optical zoom usually results in disaster, the results were pretty good. In addition to boosting the zoom, you can record moving images in the widescreen mode at 30fps and then play it back on your widescreen TV.

But if you don't view the world with 16:9 glasses on, is there anything else to draw you to this particular model? Well, it's aesthetically pleasing, being small enough for any bag and big pockets. Despite its diminutive size, it feels good in the hand and pretty robust. Around the back is a glorious 2.5-inch LCD screen for framing shots and reviewing them afterwards. But more on this later.

The DMC-LX1 packs 8.4 megapixels into its frame with a 4x optical zoom. The lens itself is a LEICA DC VARIO-ELMARIT and is actually made up of three aspherical lenses. Panasonic

A CLOSER LOOK

Find your way around the DMC-LX1

The DMC-LX1 is a brilliant camera for people new to digital photography, and it is also pretty handy for anyone looking for a decent compact for on-the-fly shots. Here's a look at where all of the functions live

Change aspects Swapping between aspect ratios is taken care of by this tiny switch. It's small enough to not get in the way, but you can still easily reach it when you're composing a shot

On the level The image stabilizer technology on the DMC-LX1 is probably its greatest feature. Try the demo mode to see what a difference it makes to your shot

Colour up Use the PWR LCD button to add a backlight to the LCD monitor. This helps ensure that you can see what you're photographing, even with the sun behind you

TIP | USE THE JOYSTICK TO ALTER IMAGE QUALITY ON THE FLY

claims that this delivers high performance while being able to keep things compact, and we'd have to agree. Colours were rich and deep, without descending into the vortex of chromatic aberration. The lens also houses a switch to swap between the 3:2, 4:3 or 16:9 aspect ratio. It's pretty easy to reach and doesn't prove a hassle to swap between the ratios even if you're composing a shot.

Having said that, it wouldn't matter if using the switch caused the occasional wobble, because the MEGA O.I.S technology should save the day. This system is like a tripod in your camera – any hand movement is fixed by a sampling frequency of 4,000 times per second, which compensates for any shake and instead produces crystal-clear images. There are two modes to choose from; mode one will continuously sort out your wibble and wobbles, while mode two only targets hand movement when the shutter is pressed. This technology means that you can achieve sharp shots even in slow shutter speed situations such as indoor shots, macro mode or shooting illuminated images at night. While it won't perform miracles, it did perform well and it's worth switching the demo on when using the feature just to see the difference it makes.

The stabilzer will probably come in most useful if you switch to manual focus and exposure. The little joystick at the back of the camera allows you to jump to frequently used settings for white balance, ISO options, image size and compression – just hold down the joystick and it will appear. You can even do this while composing a shot. If you don't fancy the manual route, there are 14 scene modes for getting the best shot, including Soft Skin, Food, Starry Night and Candle. If you're not sure what each one offers, the Scene Mode Help Screen describes what each mode does and offers advice on taking the best picture in that mode.

LENS CONTROL

The side of the lens houses the switches that set the aspect ratio and focus mode. You have three aspects to choose from – 3:2, 4:3 or 16:9 and there are also three focus modes. These are auto, macro and manual.

The right aspect The lens also houses the switch that controls the aspect ratio of the camera.

Get in focus You can switch between focus modes – auto, manual and macro – from the switch on the side of the lens.

All of this help is beautifully displayed on the 2.5-inch LCD screen. With a resolution of up to 207k pixels, you can get a real sense of what your image will look like. Its size also means that you can view all of your shots in thumbnails and swiftly dispose of any that don't make the grade, quickly freeing up the SD memory card. It's lucky that the screen is so accomplished, because there's no viewfinder, so it's your sole way of composing shots. In addition to its size and sharp render, it also has a Power LCD function to increase its brightness, so you can always see what you're doing.

We started off by asking whether this camera offered more than its 16:9 ratio trick, and it does. Even without touching the widescreen functionality, the DMC-LX1 is a solid camera that bends over backwards to help you take the best picture you can. The image stabilizing technology is a dream and the LCD screen is really nice to use. Picture quality is excellent and there is plenty of in-built support for those whose photography needs a helping hand. Our only gripe is that the 4x zoom seems a bit mean, but if you're in the market for a compact that performs well, this is for you.

PROS

- Widescreen option allows you to capture more scenery in your photo frame
- Image stabilizer technology means that tricky shots are sharp as can be
- Small, lightweight and extremely easy to use

CONS

- It often feels as though the 4x optical zoom just isn't enough
- The lack of viewfinder might annoy some people

VERDICT

8.0

- Image quality is very good and this would make an excellent second camera or starter model for new photographers

"DESPITE ITS DIMINUTIVE SIZE, IT FEELS GOOD IN THE HAND AND PRETTY ROBUST"

Common settings The joystick control gives you swift access to the most common settings. Although small, the joystick is easy to use and is in a good position

Get in the mode You access the various modes from this dial at the top of the camera. Set it to automatic, manual, playback, video or access the different scene modes

In widescreen When you select widescreen mode, the view on the LCD changes to a letterbox style. This provides the frame for your photo so you can see what will be captured

NOTE | YOU CAN CONVERT ANY 16:9 IMAGES TO THE 4:3 NORMAL RATIO

HARDWARE

Wacom's graphics tablets are an essential piece of kit, as is the right graphics pen. We look at the Intuos3 tablet and the Art Marker to see how they fare

Wacom Intuos3/Art Marker

info

COMPANY
Wacom

WEB
www.wacom.com

PRICE
A5 Intuos3 £236
Art Marker £55

OPERATING SYSTEM
Mac and PC

MINIMUM REQUIREMENTS
USB port

A graphics tablet is pretty much essential to anyone wanting to use all of Photoshop's creative options, and Wacom is a name to trust. We're going to look at the A5 Intuos3 tablet here, as well as the Art Marker pen. For use with the Intuos3 tablets and Cintiq 21UX, the Art Marker really does allow you to create pretty much any brush effect or stroke, and you can also put it to work on calligraphy. The real magic of the pen lies in its tip. Looking much like a chisel, the nib has dual coils which register any rotation the pen makes. Depending on the rotation, lines will be thick or thin and mimic a real world marker.

DETAILS

Take a closer look…

Tailor to fit Once you've installed the driver software, modify how the tablet behaves and set up the ExpressKeys and TouchStrip preferences.

Thick and thin The angled nib of the Art Marker is its triumph, allowing you to go from thick to thin strokes with just a wrist movement.

Write stuff The rotation technology means the Art Marker is perfect for creating calligraphy. You can easily achieve thick and thin strokes.

The Art Marker is shaped pretty much like a thin highlighter – flat and thick – and it is comfortable to hold. There isn't a button on it as there is with the Grip Pen, but if you're prone to accidentally clicking this you won't shed any tears. You get a choice of nib – a hard plastic one and a felt nib – and the felt nib is a real joy to use. It really feels like you're drawing on paper and even has the occasional squeaky sound that designers mourning for their paper will love. At the moment, Adobe Photoshop CS2, Adobe Illustrator CS2 and Corel Painter support the rotation sensing technology of the Art Marker, with Corel offering special brush downloads especially for the marker.

Now on to the graphics tablet. Although Wacom released the Intuos3 range last year, they still feel like a cutting edge piece of technology. The biggest boon is the ExpressKeys and Touch Strips. You can assign modifier keys to the ExpressKeys, such as Ctrl, Alt and Space and also use the TouchStrip as a scrollbar in various applications. These two mean that you can work pretty much independently from the keyboard. The tablet also boasts 1,024 levels of pressure sensitivity and is able to recognise the tilt angle of a Grip Pen or Airbrush of up to 60 degrees. We tested the A5 tablet with the Art Marker and both worked like a dream. The A5 tablet is great for people with limited desk space, but there's enough tablet room for grand brush strokes.

Whatever your digital discipline, a graphics tablet is a wise investment. The amount of time it saves you really is incredible and it soon becomes a natural way of working. The Art Marker is also a wise purchase. Even forgetting the rotation technology, the nib allows thin and thick strokes with consummate ease and just the feel and noise of the felt nib scratching over the tablet is the final cherry on the Wacom tablet parfait.

ArtMarker The ArtMarker pen feels like a highlighter and is easy to hold. There's no button on it, so no chance for accidental clicking.

PROS

- New tracing tools are a triumph
- Merges bitmap and vector disciplines
- Interface cleaner than ever before

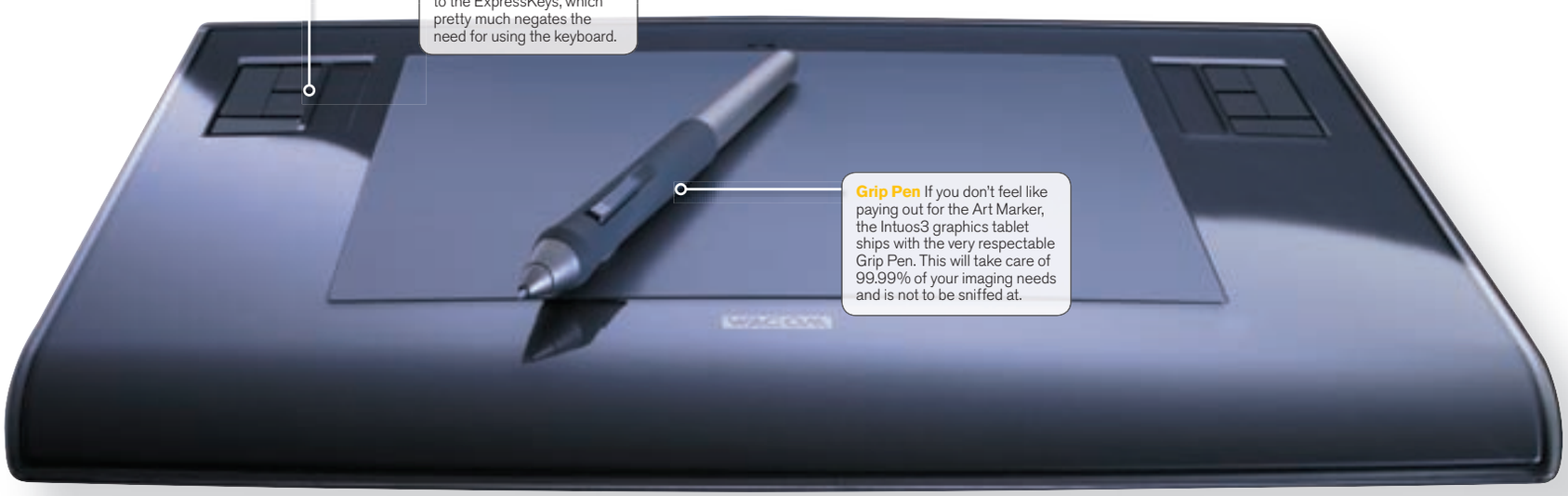
CONS

- Takes a while to get used to the pen
- Brush strokes can take time to register

VERDICT

9.0

All in all, the Intuos3 and the Art Marker are fantastic products that you should buy as soon as you can



The ExpressKeys You can assign specific modifier keys to the ExpressKeys, which pretty much negates the need for using the keyboard.

Grip Pen If you don't feel like paying out for the Art Marker, the Intuos3 graphics tablet ships with the very respectable Grip Pen. This will take care of 99.99% of your imaging needs and is not to be sniffed at.

ALERT! | MAKE SURE YOU SET THE TABLET TO MAP TO YOUR SCREEN OTHERWISE YOUR CURSOR WILL BE ALL OVER THE PLACE

SOFTWARE

Photoshop in Illustrator
You can access all of Photoshop's filters and effects directly within the Illustrator interface. Just go to the Filter or Effect menu.
Context menu The interface has been cleaned up and most options are now housed in a context-sensitive menu at the top.

info

COMPANY
Adobe

WEB
www.adobe.co.uk

PRICE
£511.12

OPERATING SYSTEM
Mac and PC

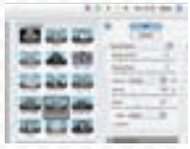
MINIMUM REQUIREMENTS
Mac: OS X 10.2.8, 512MB RAM
PC: Intel Pentium III, 512MB RAM

Illustrator CS2

Integration between Photoshop and Illustrator has always been good, but now it's better than ever in CS2. We see whether it's worth entering the vector world

DETAILS
Take a closer look…

Context-sensitive options Instead of having your workspace strewn with palettes, you can access most options from here. If you do need the whole shebang, click the hyperlink.



Familiar face You can now benefit from vector functionality but Photoshop's filters and effects. The Effects Gallery is exactly the same as the one you'd find in Photoshop.

Select and colour Once you've traced an image you can use the Live Paint tool to select areas and quickly fill them in with colour.

Work how you want Find that you always work with certain palettes for different jobs? You can now save workspaces and quickly load for future use.

When it comes to vector graphics, there's scant few programs that can hope to get close to Illustrator. It constantly delivers superior results and with its latest CS2 outing, there's a few nice little touches.

Let's start with the interface. As each new version of Illustrator has been released, extra tools and options have been crammed into the palettes. Great for when you want to create some imaging magic, but not so good when you need to find something and get lost in a maze of palettes and menus. CS2 has made the interface lean and mean, with a new context-sensitive Control palette. This palette straddles the top of the screen and displays different options depending on which tool you've selected. This takes care of pretty much everything you need, but for the full offering of tool options, you can click on the special hyperlinks. To clear the work area even more, take advantage of the fact you can create and save workspaces for your different tasks.

But the jewels in Illustrator CS2's crown are the Live Trace and Live Paint tools. Fans of Adobe's now-departed Streamline software will feel at home with the Live Trace tool. This puppy allows you to import bitmap images and then turn them to vectors in just a few clicks. Once you trace the bitmap, you can then adjust settings such as tolerances, thresholds and the style of trace, and if you make any edits to the bitmap image, Illustrator will automatically retrace it. When you're happy with the effect, expand to turn it into normal paths and fills. This tool isn't suitable for all images, but it is good for creating quick vector backgrounds for a more worked-up illustration.

The Live Paint tool will be familiar to Photoshop users, because it basically acts the same as the Paint Bucket. Select it, click where you want to add colour and hey presto! It's all filled in. This is perfect for colouring up any line art, and the gap detection feature means you won't have paint 'spilling' outside of the lines.

Also familiar to Photoshop users are the Photoshop filters and effects, accessible within Illustrator's menu. Apply filters to bitmap images and they'll appear in the Appearance stack, so you can alter the filter at any time. Apply effects to vector images and get even more creative options. If you're working with greyscale images, you can now add spot colours to get a duotone look in a vector environment. And with support for Photoshop Layer Comps, the line between bitmap and vector is merged even more.

PROS
- New tracing tools are handy
- Merges bitmap and vector disciplines
- Interface cleaner than ever before

CONS
- Like all CS2 products, needs a lot of RAM
- Can't apply effects to CMYK images

VERDICT

8.5

Whether you're upgrading or buying for the first time, Illustrator CS2 has plenty of features to keep you smiling

BOOKS

Maggie Taylor's Landscape of Dreams

A fascinating insight into how one artist uses the Photoshop software

This title focuses on the work of Maggie Taylor, an artist who creates wondrous images. Rather than a dry history of how Maggie began creating her own special brand of digital art, the book's author, Amy Standen, talks to other people who have worked with Taylor, or who appreciate her work. This, coupled with the final Q&A chapter between Standen and Taylor, makes for a very interesting read and offers an unusual insight into how someone appropriates old photographs and objects and transforms them into something spectacular. The chapters focusing on Taylor's style are peppered with illustrated breakdowns of how some of her images came into being. It's really interesting to see how Taylor can take an assortment of images and then turn them into the lush, painterly illustrations showcased in the book.

Although there are no step-by-steps on how to create any of the images used in the book, it's still worth buying *Landscape of Dreams*. Taylor's work revolves around photos and scanned objects that she's collected over the years, meaning that anyone can achieve similar effects – her work isn't dependant on exceptional drawing skills. Plus, with over 60 lush colour plates, the book is a pleasure to scan through whenever the need for inspiration strikes. The only downfall is the price – at £28.99 it's a fair wedge, but it is beautifully presented.

Personal touch Each chapter in the book is provided by someone who either knows or has worked with Maggie Taylor, giving a real insight into how she goes about preparing and creating her unique images.

Nice touch The book is beautifully presented, with rich illustrations throughout. Print quality is excellent, and the colours of the images leap out from the page. Layouts like the one above really draw you into the book.

info

AUTHOR
Maggie Standen

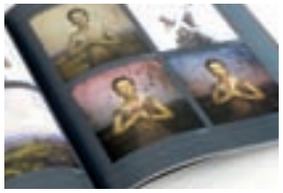
PRICE
£28.99

PUBLISHER
Adobe Press

ISBN
0-321-30614-7

A CLOSER LOOK

It's all in the details…



An image born The work in progress parts of the book are really interesting, and it's great to see how Taylor builds her images up

Potted history In addition to looking at what Taylor produces now, you can also see how she began working with a camera and real media

History lesson Chapter four includes a look at people who have inspired Taylor, including American photographer, Ralph Meatyard

From the past The book includes details about Taylor's childhood in an attempt to trace how she evolved into the type of artist she is

Full whammy The full-page illustrations really make this book, and even if you never read a word of the text, it's still worth buying

WEB | FIND OUT MORE ABOUT MAGGIE TAYLOR FROM WWW.MAGGIETAYLOR.COM

Real World Digital Photography

Learn how to take control of your camera and achieve the image you want with this title

This book is perfect for anyone who likes to know the ins, outs and in-betweens of subjects. In addition to chapters dedicated to how to take better photos, the real substance of this book is on the meat and potatoes of digital photography. So you can expect chapters on buying the right digital camera and accessories, managing workflow, choosing the correct file format and how to master exposure, white balance and light.

When you've had enough of working with a camera, you can turn to the chapters dedicated to image editing, and learn how to boost your images using the Photoshop software. We'd be lying if we said this was a title to buy for inspirational photography, but you will find over 600 pages of no-nonsense advice on working with a digital camera. And that's not a bad thing at all.

Before and after They may not be the most exciting images in the world, but there are lots of examples of taking better shots, with clear demonstrations of what results you get by using different settings.

info

AUTHORS
Sean Duggan, Katrin Eismann and Tim Grey

PRICE
£37.99

PUBLISHER
Peachpit Press

ISBN
0-321-22372-1

DETAILS

In the details…

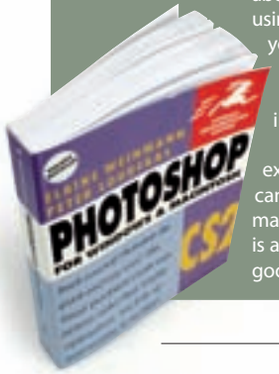
Learn techniques The step-by-step guides in the book are useful for learning new image-editing techniques

Choices Everything is clearly explained in the book, and any tricky techniques are supported by examples

Picture perfection As well as teaching you how to take a better picture, you also learn how to improve existing ones

Problem solver Learn the most fundamental of photography techniques such as how to compose a shot

Photoshop CS2 for Windows and Macintosh



A quick reference guide that's perfect for dipping in and out of

This is the cheapest book reviewed here (£18) and is also the one with the most to offer information-hungry image editors. It is packed with tips and guides to using all the functions and tools in the program, along with step-by-step guides. Split up into digestible chapters, the book covers everything that you need to know about the Photoshop software. Whether it's colour management, using the filters, understanding preferences or using the toolbar, you can be sure of finding instruction. In addition to loads of tips, step-by-steps, and background information, there are also helpful annotations to all the palettes and also clear illustrations to explain the trickier concepts.

Sounds brilliant, but there is a problem. All of the pictures explaining the techniques are in black and white. While you can forgive this in some cases, when it gets to illustrating colour management and blending modes, the images are useless. This is a real shame because text-wise, this book does what every good reference book should do.

info

AUTHORS
Peter Lourekas, Elaine Weinmann

PRICE
£17.99

PUBLISHER
Peachpit Press

ISBN
0-321-33655-0

Adobe Photoshop CS2 in 24 Hours

Take a whistle-stop tour through all of the features in the Adobe Photoshop software

What exactly do you think can be achieved in 24 hours? Well, if you're Jack Bauer you can save the world from the brink of nuclear destruction, but if you're anyone else you might prefer to learn what's involved in using the Photoshop software. Which is theoretically what you could do with this book (if you were insane, that is). Arranged into 24 chapters that cover hour-long tuition on the functions and tools in Photoshop CS2, this book is excellent for getting a feeling for what can be done in the program and acts as a springboard for further investigation. Some of the chapters seem woefully undernourished (a couple of paragraphs on the Channels palette just isn't enough) but for a general overview on what you can achieve with the Photoshop software, the book is a success. However, it is another title that suffers from the curse of the black-and-white screenshots so you may find yourself squinting at some of the examples.

info

AUTHOR
Carla Rose

PRICE
£21.99

PUBLISHER
Sams Publishing

ISBN
0-672-32755-4

Take these elements and create your artwork!

HOW TO ENTER

Go to the Readers' Challenge folder on the free CD-ROM to access this challenge's images. Once you've completed your masterpiece, send it to us on a CD, along with your name, address, and a few words about what you've created, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

Readers' Challenge

Strut your creative prowess by entering our regular competition

Here's your opportunity to get involved in the magazine and show us what you're made of. Each issue we're going to be setting up a reader's challenge and the best entries will be printed in the magazine. This issue our challenge is for you to take source elements and then turn them into a piece of art. We've included five images on the CD-ROM for you to do something wonderful to. You can use as many of the images as you like, and you can also use some of your own creative resources. There are no limits to genre – you can go for any artistic style that you like. All we ask is that you use at least one of the supplied photos and that you use the Photoshop software to create the final piece.

So what are you waiting for? Have another flick through the magazine and put the techniques we've covered to good use and dazzle us with your creations. The best ones will be printed in next issue's Exhibit pages.

NOTES | CLOSING DATE FOR THIS CHALLENGE IS 26 OCTOBER 2005. PLEASE NOTE THAT WE CANNOT RETURN CDS